

# Vogue

incorporating Vanity Fair



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PARIS OPENINGS I • SPRING SHOPPING • MARCH 1, 1937 • PRICE 35 CENTS

RBW



BY APPOINTMENT  
TO THE SEVENTH GENERATION OF THE

*Ladies-in-waiting*



ON SALE IN ORIGINAL BOND STREET PACKAGES ONLY



BY APPOINTMENT  
TO HER MAJESTY  
QUEEN MARY

FROM THE DAYS of powdered wigs and patches, the House of Yardley has served the courts of seven monarchs—for the foremost ladies of each reign providing all that beauty calls her own. Yet never have we created an offering so enchanting as this one we've devised for coronation celebrations . . . dedicated to the loveliest future ladies-in-waiting and to the loveliest ladies on five continents. Bond Street—destined to be one of the few great perfumes of the coming decades. Brilliant as a state banquet—irresistible as a royal invitation. \$2.50—\$4.50—\$13.50—in original protected wrappings, at finer stores. Yardley & Co., Ltd., 620 Fifth Avenue (Rockefeller Center), New York; 33, Old Bond Street, London; Paris; Toronto; Sydney.

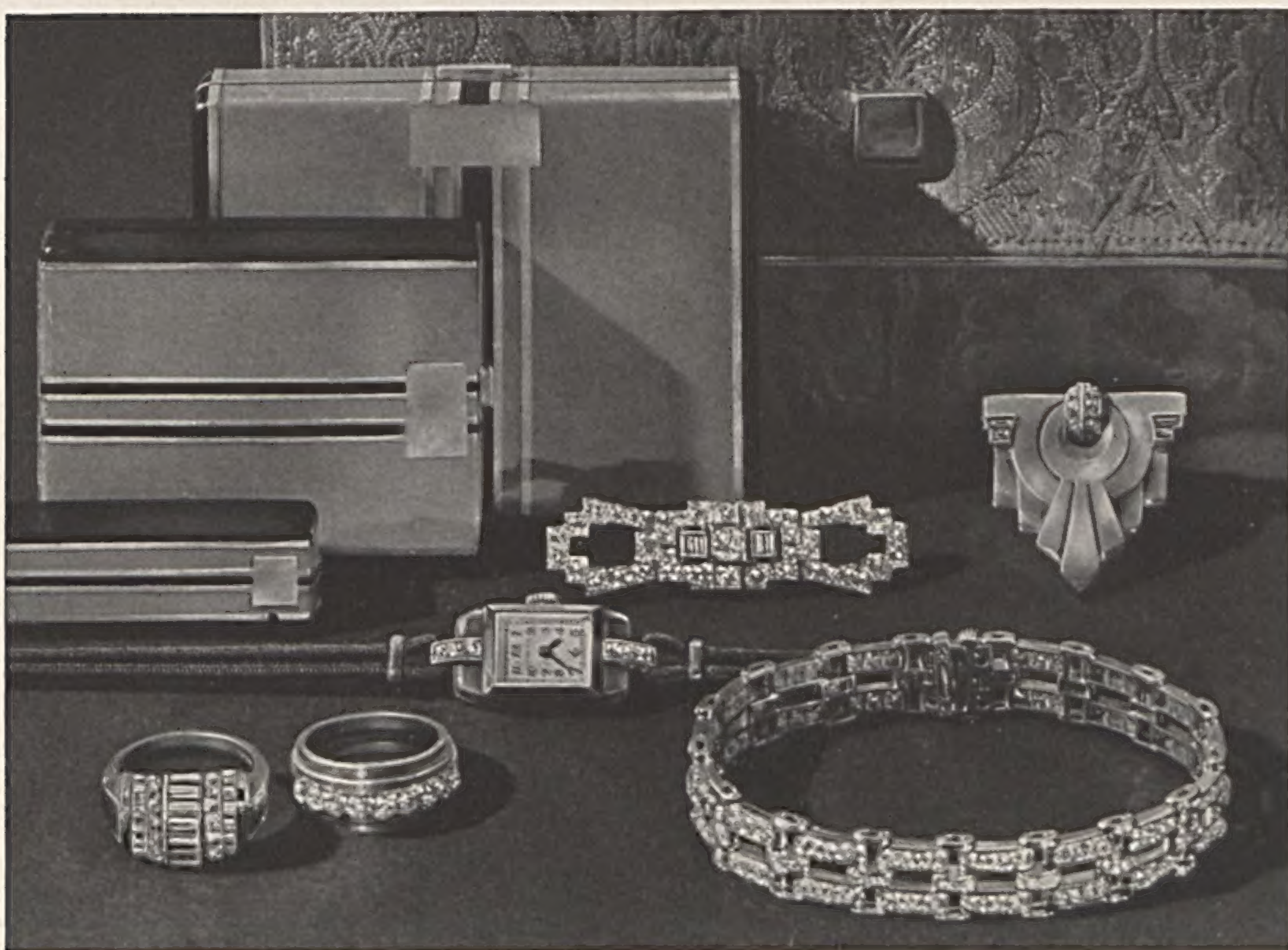
YARDLEY'S *Bond Street*



# TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS

FIFTH AVENUE & 37<sup>TH</sup> STREET, NEW YORK



STERLING SILVER WITH GOLD AND LACQUER, CIGARETTE CASE \$70, VANITY CASE \$48, LIPSTICK \$26; BROCADED EVENING BAG WITH GOLD BUTTON \$20; GOLD AND DIAMOND RING \$210, DIAMOND AND PLATINUM BAND RING \$490, GOLD AND DIAMOND WRIST WATCH \$83, DIAMOND BROOCH \$500, JEWELLED GOLD CLIP \$135, DIAMOND BRACELET \$1050.

MERCHANDISE OF GOOD VALUE  
AND FINE QUALITY

MAIL INQUIRIES RECEIVE PROMPT ATTENTION





KNOW THE PEDIGREE OF THE SILVER FOX YOU BUY. This medallion is sealed to the nose of every genuine Fromm-Pedigreed Fox. To receive the free pedigree of the silver fox you purchase, mail the medallion to Fromm.

Outstanding in the mode for 1937 is the little cape of FROMM Pedigreed Silver Fox. It adds both glamour and intrinsic beauty to the most important spring costumes. Twenty-eight generations of scientific breeding have produced in FROMM Silver Foxes an exclusive *bright-with-silver* quality—a depth and silkiness found in no others. And it is noteworthy that every FROMM Silver Fox pelt carries a medallion identifying its own individual pedigree.

**FROMM** *Bright with Silver* **PEDIGREED FOXES**

C O U R T E S Y J A Y T H O R P E , N E W Y O R K



# INEXPENSIVE COTTON KNITS

*for early Spring and Southern Resort wear*

The nice thing about buying inexpensive clothes at Best's is that no one ever guesses how inexpensive they are! These little knits have the simplicity, the excellent fit, the refinement of finish, and the beauty of color that smart young women appreciate. At this modest price you will want to include several in your wardrobe. Nubbed cotton chenille yarn in two piece styles as pictured. The sweaters are finished at bottom to resist stretching.

CHERRY

ROSE PINK

NATURAL

AQUA

YELLOW

Sizes 14 to 20

**3.95**

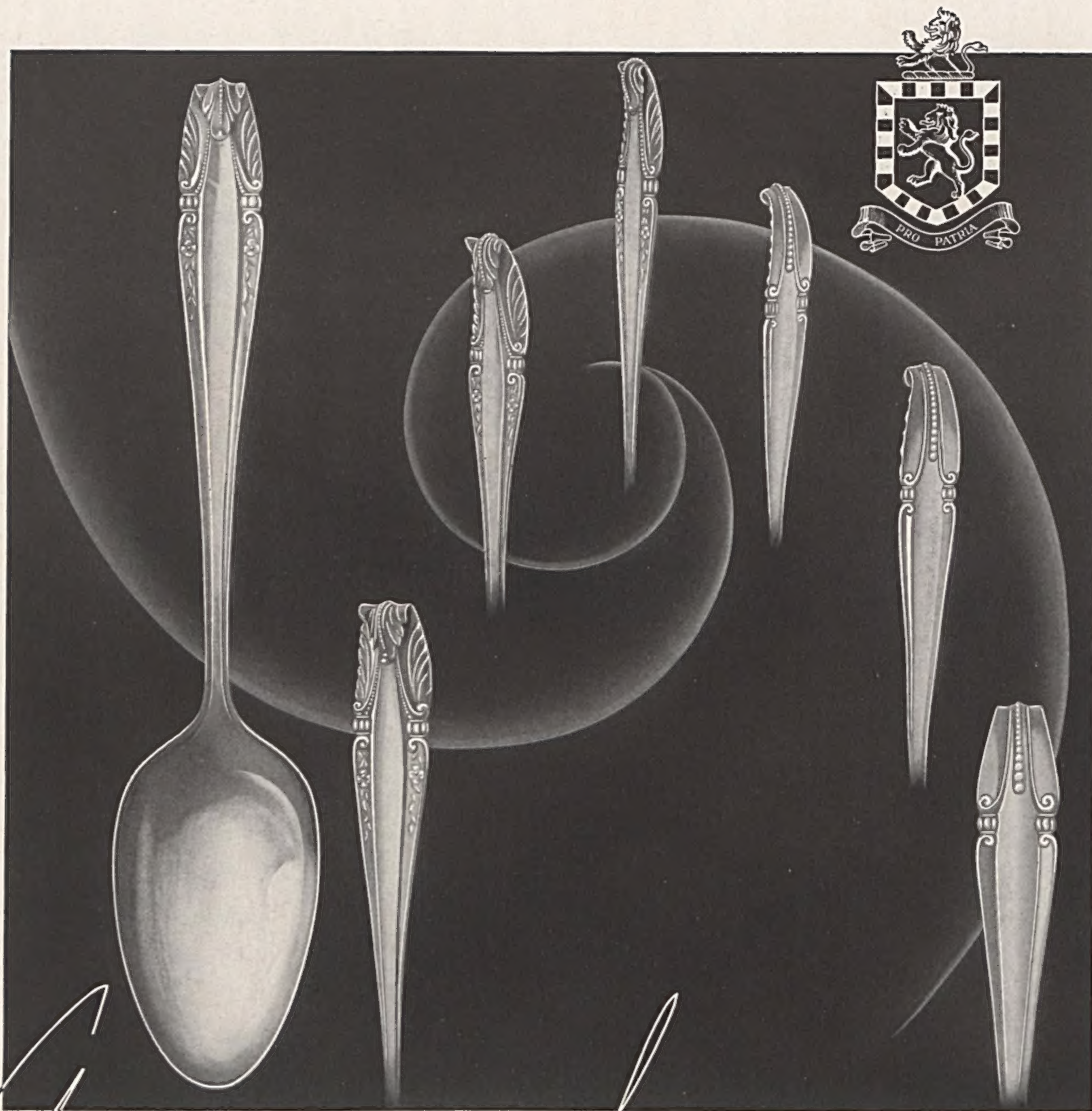
Mail Orders Filled

## BEST & CO.

FIFTH AVENUE at 35th STREET







## An inspired Masterpiece...

Stradivari died in 1737, and in 1937, exactly two centuries after the death of the great master, Wallace presents its finest creation in Sterling . . . the master in silver honors the master in wood.

It is inevitable that Wallace should be the first . . . again, to do something different . . . something distinctive. In this pattern have been achieved the beauty, the greater value and distinctiveness of hand under-cutting . . . the magnificent effect of hand carving.

Wallace genius is reflected in the free, daring curves of this grand pattern and the lightly tossed and lasting acanthus scroll. No one can fail to notice the masterful ease of emancipation from all machine mannerisms in the new Stradivari pattern . . . and the cool defiance of precedence and uniformity. *WALLACE Silversmiths, Wallingford, Conn.*

*Founded 102 Years*

MEMBER OF THE STERLING SILVERSMITHS GUILD



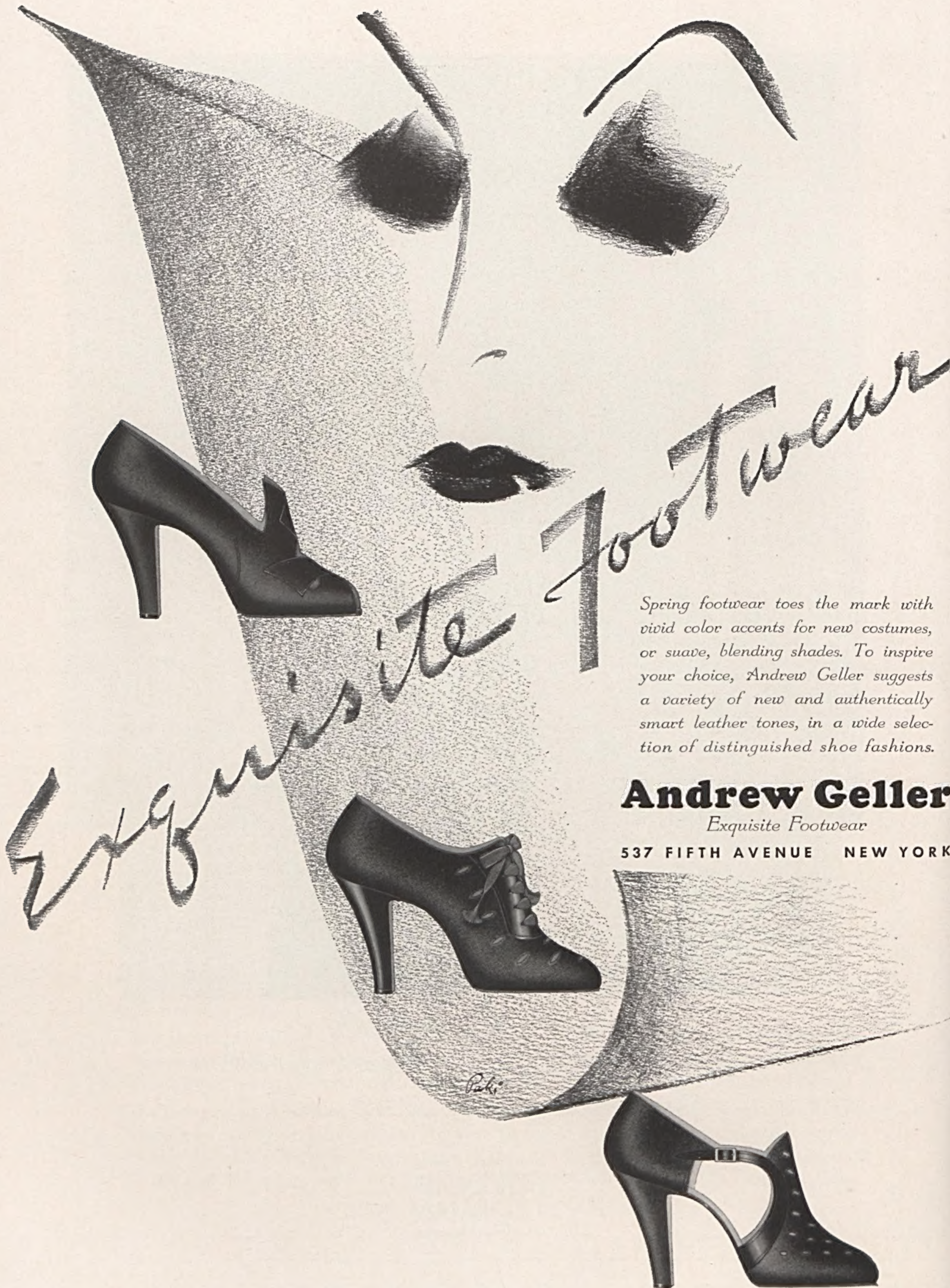


NELSON

*To your order - suit with  
brief redingote. Of gray British flannel.  
From a luxe series of spring suits.*

ON THE PLAZA • NEW YORK  
**BERGDORF  
GOODMAN**  
5TH AVENUE AT 58TH STREET





*Spring footwear toes the mark with vivid color accents for new costumes, or suave, blending shades. To inspire your choice, Andrew Geller suggests a variety of new and authentically smart leather tones, in a wide selection of distinguished shoe fashions.*

**Andrew Geller**

*Exquisite Footwear*

**537 FIFTH AVENUE NEW YORK**



# Bonwit Teller



**Porridge**—new neutral tone for Spring, chic over every dress. In our specially designed, exclusive Spring coat, as you see it in the large photograph. Snug, trimly collared, with new front fullness. A coat to give you a "figger." Of a new soft woolen. Also in black and navy with white piqué. Sizes 12 to 20, 89.75 COATS, FIFTH FLOOR Accessories in red-earth: Copy of Legroux Soeurs new felt hat, 15.50 B.T. Exclusive triangle calfskin bag to match our shoes, 10.50 And chiffon neckerchief, 2.00 MAIN FLOOR

FIFTH AVENUE AT FIFTY-SIXTH STREET





# Easter Bouquet by Charbert

FLOWER FRAGRANCES FOR *HER* ON EASTER MORNING . . EAU DE COLOGNE BY  
CHARBERT IN THREE FRESH FLORAL SCENTS . . LAVENDER (VERY NEW),  
GARDENIA AND CARNATION . . IN THE FAMOUS CHARBERT DRUM . . 3.25

Available at better shops everywhere.



*©*  
*Jay Thorpe*

FIFTY-SEVENTH STREET WEST, NEW YORK



ENSEMBLE BY A SHOP THAT DRESSES YOU FOR SMART LIVING IN TOWN OR COUNTRY.  
SIMPLE DRESS OF THIN WOOL, JACKET AND TOPCOAT IN IMPORTED STRIPES OR PLAIDS.





**PERSPECTIVE** of the years proves that Gunther has always been in the forefront of fashion. Inevitably, those who wear Gunther furs find themselves leaders of fashion.

Above: five magnificent silver foxes in a new Gunther arrangement, \$1500.

**GUNTHER FURS**  
666 FIFTH AVENUE • NEW YORK





Again and again you hear of  
shirring...

for Alix' imaginative touch has left its shirred imprint on the most picturesque of this spring's fashions. At its most startling here, for late afternoons, in vaporous chiffon banded with grosgrain, deeply, intensely black, moulded softly about your throat and waist, lighted only by the sparkle of a rhinestone flower. 69.50  
The Little Salon,  
on the Third Floor

**Lord & Taylor**

Fifth Avenue at 38th Street



# "OUR CHAUFFEUR WEARS SKIRTS"



"THERE'S no visored cap, no shiny puttees, on *our* family chauffeur. In fact, ladies of the audience, I'm IT!

"And no chauffeur could work any harder! I seem to spend most of my days peering through a windshield...taking John to and from trains, taxiing the children to school, driving to the stores, the movies, the bank, and goodness knows where else!

"We, not the men, roll up the mileage on today's cars! So, I ask you, why not a car planned for women?"

*Lady, you'll think we read your mind* WHEN YOU SEE THE NEW PACKARD SIX!

Of all America's cars, the Packard Six is best calculated to win a woman's heart. For it offers you astonishing driving ease plus the style, verve, and aristocracy that women prefer in their personal possessions.

With a Packard Six, for example, the parking problem takes on a happier hue. You can park a Packard Six in spaces that look hopeless. Turning and backing become surprisingly easy. And you'll glory in the nimble-footed way the car threads through heavy traffic.

And, if you're the woman we think you are, you'll get tremendous satisfaction from driving the smartest, most distinguished car on the roads today. Furthermore, Packard's famous lines *keep* your car smart, no matter how long you drive it.

Borrow a Packard Six from your Packard dealer. Find out how astonishingly easy it is to purchase, how economical it is to operate—and how thoroughly delightful it is to own.

## PACKARD

PACKARD 120 ★ PACKARD SIX

*Let your Packard dealer give you complete price information and tell you the easy terms by which you can own a Packard. Ask for booklet "The Business of Buying and Owning A Motor Car," an invaluable guide in the selection of any car.*

ASK THE MAN WHO OWNS ONE

The car illustrated is the Packard Six Club Sedan.







**I. MAGNIN & CO.**  
CALIFORNIA — SEATTLE

*Buttons* we call this two-piece dress. It is tailored of a nubby French woolen. Note the upstanding collar made increasingly flattering by the Rodier scarf . . . the fan tucking between the pockets . . . new gored-front skirt

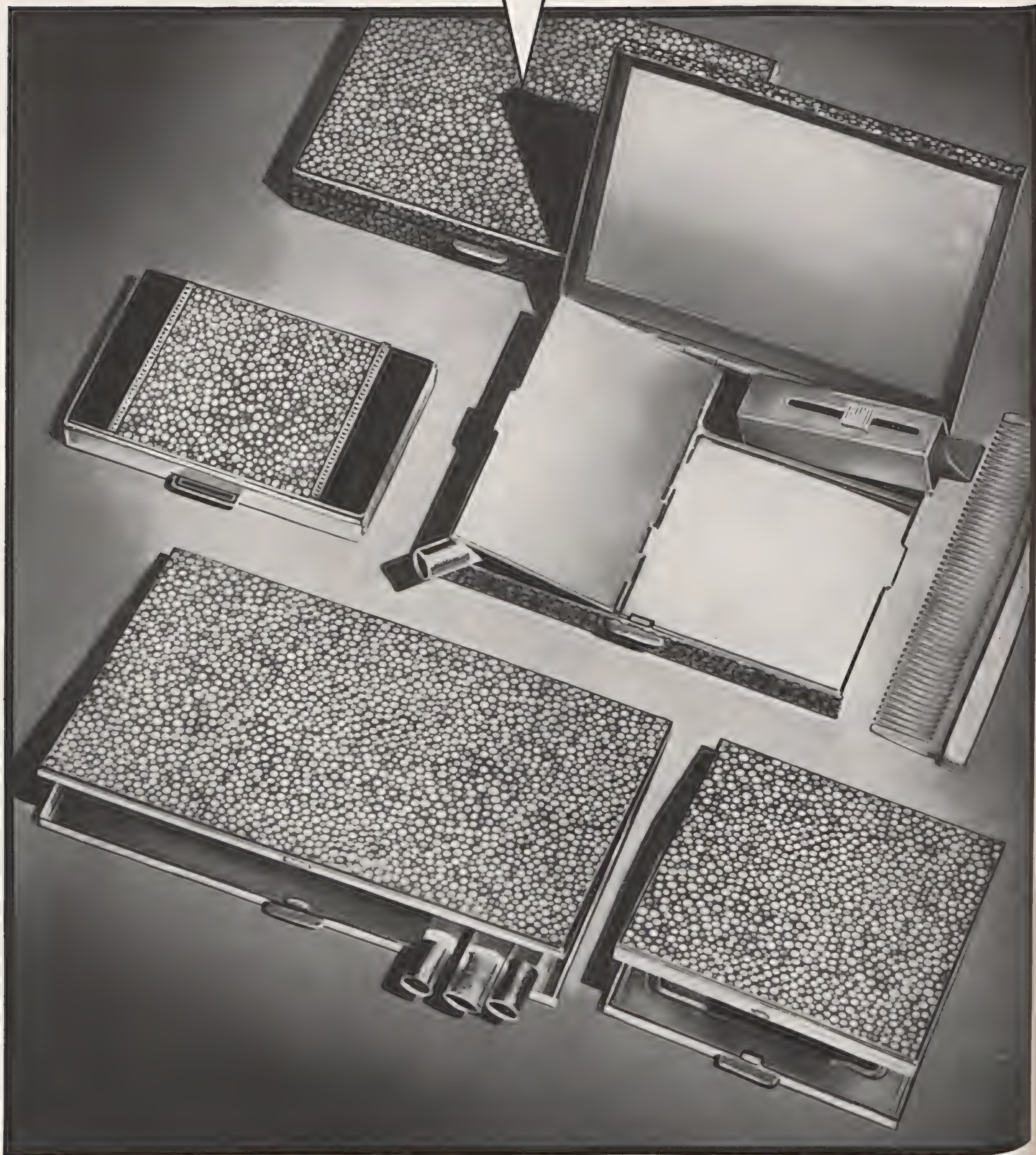


**SHAGREEN ENAMEL**, the pebbled markings of sharkskin rendered in sleek compacts and cigarette cases . . . high fashion note from London and the continent. Volupté introduces this Spring series in natural tones as the perfect complement to beige suits and pastels. Also in Ming Blue and Jade Green. At outstanding stores.

**VOLUPTÉ INC., 347 FIFTH AVENUE, NEW YORK**

# VOLUPTÉ

**COMPACTS  
AND CIGARETTE CASES**







NELSON

henri  
**Bendel** inc

A Town Suit in black and white worthy of the first  
bright days of Spring. Originated by our custom salon.

T E N   W E S T   F I F T Y - S E V E N T H   S T R E E T   ✻   N E W   Y O R K



*Franklin Simon's*  
FIFTH AVENUE AT 38TH STREET



A **PARIS PARADOX** that captured first honors at the Spring openings. Presented here **IN THE** clarified, **INCISIVE LINES** AND misty, **MUTED COLOURS OF** two sister ensembles. In suave-surfaced **WOOL WITH** diaphanous **CHIFFON** blouses, leading claimants for Spring fame.

ABOVE: Replum jacket, chiffon blouse, new wider skirt.  
Below: raspberry sherbet, or mist blue. 12 to 20 **69.95**

EIGHT: with redingote coat in place of the jacket. **79.95**

Misses' Ensembles — Third Floor







*Portrait of a lady in Spring wearing one of the new jacket dresses in Forstmann Woolens . . . equally charming under a Spring coat. The luxurious simplicity of Forstmann Woolens is more essential than ever in the present mode of tailored grace. At all good shops, in costumes and by the yard.*

*Forstmann Woolens*



*Yes, they are beautiful*



**MOJUD**  
*Clari-phane*  
**SILK STOCKINGS**

"THE STOCKINGS THE SCREEN STARS WEAR"

*... and they wear well, too!*

★ Shorter skirts point boldly to your ankles. Let them uncover beauty. Treat yourself—and the world at large—to the sheer delight of Mojud Clari-phanes... "the stockings the screen stars wear." You'll revel in the flattery of the new Screenlite Shades... especially created by Orry-Kelly, famous designer of fashions for Warner Bros.' stars. And... surprise!... despite their gossamer appearance, Mojud Clari-phanes possess truly remarkable wearing strength. Ask for them by name at good stores everywhere.

MOCK, JUDSON, VOEHRINGER CO. of NEW YORK, Inc.



# Kedettes

REG. U. S. PAT. OFF.

Designed for sandal addicts—the gabardine version of the Kedettes T strap pump. All white, only, in the model with cuban heel. All white, white with blue or red accents, and blue or brown with white accents in college-heeled and wedge-heeled models. They're washable.

Pictured on the trim ankles in the center of this page are Kedettes saddle oxfords. Wrap-around crepe soles match the color of the peachskin saddles. All white; white with blue, red, or green saddle and sole; and blue or brown with white. Wedge heels only.

A luscious fabric and a gay sole, colored crepe with striped edge, are featured in the Kedettes peachskin strap pump. Made with wedge heel only. All white, white with blue saddle and trimming, and blue or brown with white.

An old favorite, the Kedettes moccasin oxford, carries on colorfully in gabardine weave and peachskin. All white; white with blue, green, or red vamp and tongue; and blue or brown with white vamp and tongue. College or wedge heels. Washable.

Darlings of the resorts—flat-heeled ghillies of smooth gabardine weave. Daringly perpendicular stripes appear on the edges of the soles and wedge heels. All white; white with blue or red accents; blue or brown with white accents. Also available with plain sole and college heel. Washable.

Kedettes are made by the makers of Keds and Gaytees. At the better stores . . . \$1.29 to \$2.25  
Children's as low as \$1.09

United States Rubber Company

United States Rubber Products, Inc., 1790 Broadway, New York, N. Y.



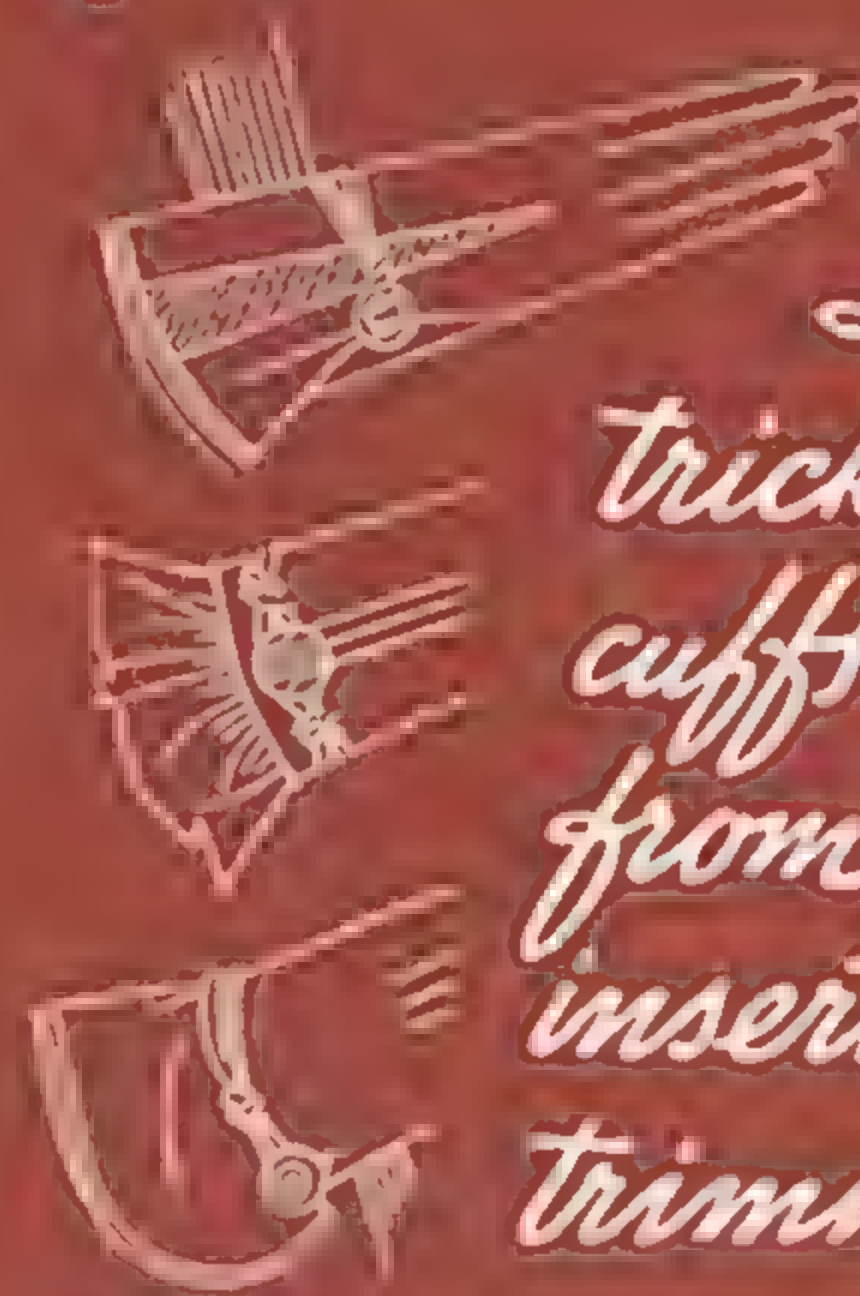




MACRAE

# Lovely Kay-Spun!

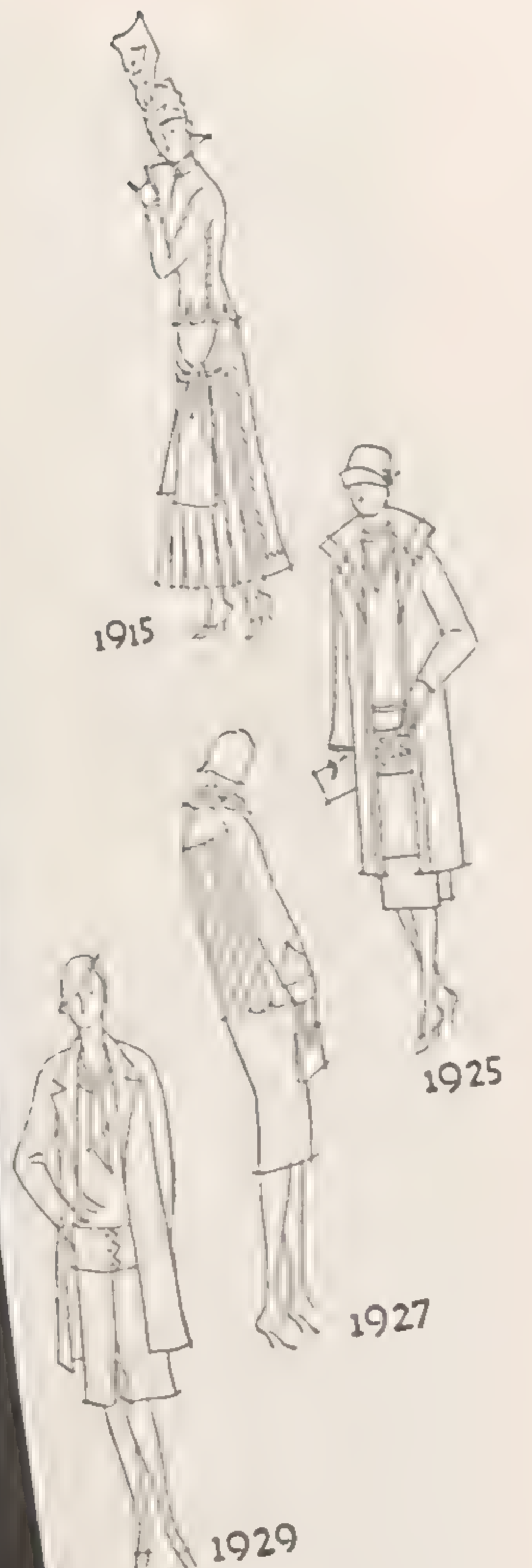
A brand new, grand new Kayser milanese, glove fabric—smooth and kid-like, springy and clingy. Kay-Spun, a fabric worthy of the subtle styling of Kayser gloves! Made in U.S.A. . . \$1.00  
"BE WISER, BUY KAYSER"



Look at the tricky, new glove cuffs—everything from crocheted inserts to leather trimmings.

## KAYSER





## ... AND NOW THE 1937 JACKET SUIT

Tried and true favorite of women ever since the turn of the century. In 1915, bulky but beloved . . . in the twenties, exponent of post-war modernism. Everything that is young and gay has gone into the designing of this pert jacket suit. Coat, cut like an Eton schoolboy's, lined in the taffeta of the arresting bow. Skirt, slim and dashing. Hat, original by Lanz of Salzburg, copied for our Modern Room, \$15. The suit of a new spring wool in navy or crushed strawberry. Sizes 12 to 20. \$55. Suit Salon, Sixth Floor.

**MARSHALL FIELD**

**AND COMPANY**

**Chicago**



*Legs  
are young in*  
**QUAKER**  
*Stockings*

The slenderizing two- and three-thread stockings, the illusive dull-luster Crepes, the smart Bridal Veil Mesh —these are Quaker's contribution to this modern age of glamor. Quaker Stockings are as youthful to the legs as clever make-up to the face.

Priced from 85¢ to \$1.65 a pair. Ask your dealer, or write us where they may be bought. Quaker Hosiery Co., 330 Fifth Avenue, New York, N. Y.





# SCOTCH TWEED

from GALASHIELS

Pride of the British, these imported tweeds. Pride of Molyneux and Schiaparelli, these reefers, this redingote coat. Pride of Bloomingdale's, these copies, hand-tailored and exclusive, and only \$35



Above—Schiaparelli's redingote coat, flaring above and below the nipped in waist. Braid bound pockets, revers and down the front.  
 Right—Molyneux' single-breasted reefer with multi gored skirt, vent back. Braid bound higher-up-lapels and down the front.  
 Far right—Molyneux' town reefer with faille collar, cuffs and covered buttons. A man's tailor executed the pressed pleats.  
 Colors—navy, black, beige. Sizes 12 to 20.

Photographed in Bloomingdale's famous Green House

Bloomingdale  
 NEW YORK



# Mode of the Moment

As featured in New York City and Greenwich by FRANKLIN SIMON'S



Fashion in her gayest mood conceived this trio of Spring favorites in Duplex Romainette \$2275

Exclusive with FRANKLIN SIMON'S, NEW YORK CITY and GREENWICH . . . also at the following stores:

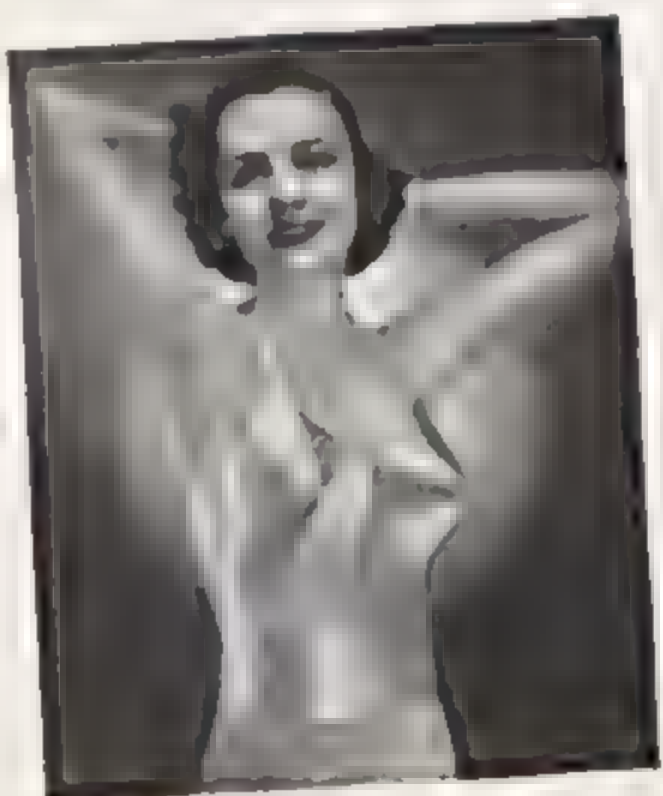
Akron, O. . . . . C. H. Yeager Co.	Dallas, Texas . . . . . Wendel's	Hartford . . . . . Sage, Allen & Co.	Orlando, Fla. . . . . Dickson-Ives Co.	San Francisco . . . . . The Emporium
Altoona, Pa. . . . . William F. Gable	Dayton, O. . . . . Field's	Houston, Texas . . . . . Smart Shop	Palo Alto, Cal. . . . . Joseph Magnin Co.	Scranton . . . . . Cleland & Simpson
Anderson, Ind. . . . . G. W. Gates	Decatur, Ill. . . . . Hecht's	Lancaster, Pa. . . . . Watt & Shand	Philadelphia . . . . . Bonwit Teller Co.	Seattle . . . . . MacDougall & Southwick
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FOR NAME OF NEAREST STORE FEATURING THESE STYLES, WRITE "MODE OF THE MOMENT," 525 SEVENTH AVENUE, NEW YORK CITY



# A GIFT OF *Beauty* FROM Bali

A beautiful bust-line is the heritage of the women of Bali . . . the modern woman achieves the same lovely contours with a Bali Bra. The name BALI is applied to a principle of designing which uplifts and separates without exerting pressure on sensitive glands. It employs no stiffening devices to bruise or chafe. And there is a style for every type of figure. Wear a BALI Bra. It will be a revelation in comfort and efficiency . . . it will add untold glamour and style appeal to every frock in your wardrobe.



Popular among BALI Brassieres are long line models with special diaphragm control. The style illustrated comes in broadcloth, lace, satin, satin-and-lace. 34-44.



by FAY-MISS

The new BAND-O'-BALI with an ingenious little "anchor" in back to keep support properly distributed. Broadcloth, satin, lace, net. Sizes 32 to 38.

Send for FREE booklet—*"From Bali—the Secret of a Beautiful Bust-line"*.

BALI BRAS are on sale at leading stores everywhere. Priced from 1.00, and up.

FAY-MISS BRASSIERE CO., Inc. 8 W. 30th ST., N.Y.C.





# SHE LOOKS TO





# I. MILLER FOR

## Beauty in Shoes

. . . . . and Harmony in  
Their Accessory Affinities.

To the woman who knows, the minutes she spends selecting her shoes are just as important as the hours she devotes to her Beauty Salon. Lovely feet and legs are quite as essential to her chic as her coiffure or her make-up.

I. Miller has built the largest quality shoe business in the world by rendering a unique beauty service. A fit for every foot. A shoe for every occasion. *Hosiery*, dyed in our own mills for exquisite color blending; *bags*, coordinated in color and style.

And now for Spring . . . Sandal oxfords, with peeping toes. *Carnelian*, I. Miller's most outstanding color origination for Spring. Fabrics, bright with a touch of patent, dark foil for the beige costume. New silhouettes. New colors. And new, harmonized accessories to make your ensemble beautifully complete.

**I. MILLER & SONS, INC.**, New York . . . Stores and Agencies in principal cities of the United States, Canada and Foreign Countries. *Canada*—In Montreal, Winnipeg, Toronto, T. EATON CO., LTD.; in Vancouver, B. C., DAVID SPENCER, LTD.



RHUMBA



WALES



BOLERO



LAZARE



MAUNTON

All patterns illustrated are exclusive with I. MILLER . . . registered with the Shoe Fashion Guild of America.



# Luxurious Du Pont Rayon



Cool shirred net banded in crepe for the separate blouse. The stitched-down pleated skirt is on a bodice



# plays a Sheer Cosmopolitan role

Bright spring sunshine—and sheer clothes styled with flower-like grace. Again Du Pont Rayon quickens the pulse of fashion and the tempo of your fun. Du Pont yarns are fine and famous for giving gracious drape without weighting—for taking rich color that doesn't turn drab even when sunshine is blinding white. And, of course, everybody knows how deliciously cool it feels. \*\*\*Great collections of sheer cosmopolitans woven of Du Pont Rayon are now highlighted in the quality shops of America. The ones we picture are from

B. ALTMAN & CO. • Fifth Avenue • NEW YORK

In Chicago at MARSHALL FIELD & COMPANY



Matching organdie applied on fine net is inlaid in blouse and edges jacket sleeves



Dirndl bodice—umbrella tucked skirt. Flower lei in crisp organdie at throat and sleeves



Flower-like applique on fine lace. Throat and sleeves are outlined with white val





# Van Raalte GLOVES



Picnits\*

SCOTTISH  
GUARD

COURTIER

MAYFAIR

CORONET

Van Raalte gives you a royal treat this coronation season—top, the brightly chained "Scottish Guard", \$1.50; next, "Courtier", wearing a dainty frill, \$1; third, fashionable "Mayfair", gay with tucks, \$1; and "Coronet", with crown-shaped cuff, \$1.50. Picnits\* all—and always the treat of every new season!

"because you love nice things"

Van Raalte

STOCKINGS • UNDERTHINGS • GLOVES  
295 FIFTH AVENUE, NEW YORK CITY

\*Reg. U. S. Pat. Off.



**I. MAGNIN & CO.**  
CALIFORNIA — SEATTLE



A flattering version of the Alaska Sealskin that Paris is sponsoring so avidly in the rich Safari brown.



# Carolyn\* sums up spring with RIBERTA SHEER woven of Celanese\*

★ These three by Carolyn sum up Spring. New jigger jacket ensemble with spotless white embroidery. New cape ensemble, slim and square of shoulder. New redingote ensemble with a full-length, printed coat. Each of the three in Riberta, the sheer of incredible beauty, woven of Celanese\* yarn.



\$25.00



\$19.95

\$19.95

\*Reg. U. S. Pat. Off.

**Carolyn**

Modes are sold exclusively in NEW YORK by ARNOLD CONSTABLE; in PHILADELPHIA by GIMBELS, and in PITTSBURGH by GIMBELS

Atlanta, Ga. . . . . Rich's  
Albany, N. Y. . . . . H. Leh  
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Austin, Tex. . . . . E. M. Scarbrough & Sons  
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Cincinnati, Ohio . . . . . Powers & Co.  
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Little Rock, Ark. . . . . Pfeiffer Bros.  
Los Angeles, Calif. . . . . Broadway Dept. Store  
Marion, Ohio . . . . . Otto Bros.  
Martinsburg, W. Va. . . . . M. Cohen & Son  
Mt. Vernon, Ohio . . . . . J. S. Ringwalt  
New Kensington, Pa. . . . . Silverman's  
New Orleans, La. . . . . Maison Maurice  
Oklahoma City, Okla. . . . . John A. Brown Co.  
Omaha, Neb. . . . . Herzberg's  
Paducah, Ky. . . . . E. Guthrie Co.

Portland, Me. . . . . Porteous Mitchell & Brown  
Portland, Ore. . . . . Lipman, Wolfe & Co.  
Rochester, N. Y. . . . . Marling Bros. Co.  
Roanoke, Va. . . . . S. H. Heironimus Co.  
Sacramento, Calif. . . . . Hale Bros.  
Salem, N. C. . . . . Purcell's  
Salt Lake City, Utah . . . . . Auerbach Co.  
San Francisco, Calif. . . . . Hale Bros.  
San Jose, Calif. . . . . Hale Bros.  
Savannah, Ga. . . . . Leopold Adler  
Scranton, Pa. . . . . Cleveland Simpson Co.  
Shenandoah, W. Va. . . . . Boertch's  
Spartanburg, S. C. . . . . Aug. W. Smith Co.  
Springfield, Ill. . . . . Roland's  
Springfield, Mass. . . . . Forbes & Wallace, Inc.

Springfield, Ohio . . . . . The Ed Wren Store  
Terre Haute, Ind. . . . . Meis Bros., Inc.  
Topeka, Kansas . . . . . The Crosby Bros. Co.  
Trenton, N. J. . . . . Yard's Store  
Tulsa, Okla. . . . . Brown-Dunkin Co.  
Uniontown, Pa. . . . . Wright-Metzler Co.  
Utica, N. Y. . . . . D. Price & Co.  
Washington, D. C. . . . . The Hecht Co.  
Washington, Pa. . . . . Caldwell's  
Waterbury, Conn. . . . . Worth's  
Wichita, Kan. . . . . The Rarabough D. G. Co.  
Wilkes-Barre, Pa. . . . . Fowler, Dick & Walker  
Wilmington, Del. . . . . Brozman's  
York, Pa. . . . . Kennard Pyle Co.  
York, Pa. . . . . P. Wiest's Sons

For the name of the store in your city that sells them, write National Modes, 130 W. 31st St., N. Y. C.



*It's Smart to*  
**"SHOW  
 YOUR HAND"**  
*in Ivory-Washables*

Spring fashion note: Effect your quick costume changes with a change of gloves. For the new gloves are as varied as a March wind—fresh as the first crocus! That's the most important note of the glove mode . . . *freshness!*

How fortunate, then, that the smartest gloves of the season are Ivory-Washable! Get a complete glove wardrobe—and keep them all fresh and bright as new with gentle Ivory Flakes care.

The National Association of Leather Glove Manufacturers—who dress our smartest hands—recommend washing only in Ivory Flakes suds—because Ivory Flakes give fine washable leathers *real skin care*, the gentlest skin care known. Remember, Ivory Flakes are pure Ivory Soap, gentle enough for a baby's skin . . .

1. For the air of elegance that gives the correct finish for formal wear. In the new longer length—with graceful swirls of stitching. Of pliant doeskin. And you know Ivory Flakes care is essential in preserving fine doeskins.
2. A superior new leather . . . finer than capeskin, stronger than kid. So soft, they're as comfortable on the hand as your own skin. A shirred band hugs the wrist. In gay colors that will not crack or fade when washed in pure Ivory Flakes.
3. Black magic . . . A black suede glove that actually washes! Its specially treated leather washes like a miracle in gentle Ivory Flakes. These remarkable gloves do not crack . . . with continuous wear and Ivory Flakes care.
4. The "Two-Faced" glove! Contrasting capeskin palm and thumb—thong-laced onto the hand-stitched pigskin back. Magnificent with tweeds. Also magnificent the way it stays supple and smart after innumerable Ivory Flakes sudsings.

DESIGNS PROTECTED

*The National Association  
 of Leather Glove  
 Manufacturers advise*  
**IVORY FLAKES**

TRADEMARK REG. U. S. PAT. OFF.

*99 <sup>44</sup>/<sub>100</sub> % Pure*







# You'll look fetching in Walk-Over Fabrics

• Give your feet that Victorian lure of fragile loveliness. Make your Spring suit sing. Gossamer-weight gabardine in black or blue with a festive sparkle of matching patent. Exquisitely tailored, they'll hold their original beauty of line because of the way they fit. That's what makes Walk-Overs different. A—Pamela, B—Bohème, C—Bandeau, D—Pago.

Walk-Over prices \$6.35 to \$10.50 • Slightly higher West  
Geo. E. Keith Company, Campello, Brockton, Mass.  
Hat by Lilly Daché • Dress by Janet Hollander







## Puppet Pantomime in *Celanese*\*

### FABRIC

Sheer Wisdom Crepe  
containing Celanese Yarn

### COLORS

Left: navy, bluette, black. Center: beige,  
aqua, Trianon rose. Right: navy, black

SIZES... 12 to 20 PRICE... Under \$20.00

NEW YORK CITY, FRANKLIN SIMON'S . . . BOSTON, WM. FILENE'S SONS CO. . . CLEVELAND, THE WM. TAYLOR SON & CO. . . DETROIT, J. L. HUDSON COMPANY  
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*Elynor Fashions*

BRAUMONT, TEXAS . . . WHITEHOUSE D. G. CO.  
CHARLESTON, S. C. . . . KERRISON'S  
CHATTANOOGA, TENN. . . . MILLER BROS.  
CORNICANA, TEXAS . . . . J. M. DYER CO.  
DURHAM & GREENSBORO, N. C., ELLIS STONE & CO.  
ENID, OKLA. . . . . HERZBERG'S

FAYETTEVILLE, N. C. . . . CAPITOL DEPT. STORE  
FOND DU LAC & SHEBOYGAN, WIS. . . HILL BROS.  
FT. WORTH & WACO, TEXAS, R. E. COX D. G. CO.  
GARY, IND. . . . . H. GORDON & SONS  
GREENVILLE, S. C. . . . MEYERS ARNOLD CO.  
GREENWOOD, MISS. . . . W. T. FOUNTAIN, INC.  
HUNTINGTON, W. VA. . . ANDERSON NEWCOMB CO.  
HUTCHINSON, KANSAS . . . PEGUES WRIGHT CO.  
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LAWRENCE, KANSAS . . . . . WEAVER'S  
LUBBOCK, TEXAS . . . . . HEMPHILL WELLS CO.  
MEMPHIS, TENN. . . . . THE JOHN GERBER CO.  
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NASHVILLE, TENN. . . . . CAIN SLOAN CO.  
NORFOLK, VA. . . . . SMITH & WELTON  
PASADENA, CALIF. . . . . THE NEWPORT

PEORIA, ILL. . . . . CLARK & CO.  
PORTLAND, ORE. . . . . ROBERTS BROS.  
PUEBLO, COLO. . . . . CREWS BROS. D. C. CO.  
RICHMOND, VA. . . . . MILLER & RHODES  
SAN ANTONIO, TEXAS . . . . . JOSKE BROS.  
SELMA, ALA. . . . . TEEHER BROS.  
SPOKANE, WASH. . . . . THE PALACE STORE

\*For the name of the store in your city,  
write to Elynor Fashions, 222 W. 42nd St., N. Y. C.



SURREALIST FANTASY...one of a number of mad Surrealist Ascots of rich crepe, any one of which assures you a high mark in art as well as Spring fashion; about \$2 • PAISLEY A LA MODE...antique Paisley designs in contemporary color effects, on hand-rolled pure dye silk twill, effective punctuation for a tailored Spring suit; about \$2 • FOLK FESTIVAL...festive peasant designs on hand-rolled squares of pure dye silk, to enliven sweaters and tweeds now, and match the mood of colorful sports frocks later; about \$2 • On sale at leading stores everywhere.

Surrealist Fantasy



Paisley a la Mode

Glentex Catch-all  
Scarf Clips, 50¢

Folk Festival



*Right*  
about face!  
*Glentex Scarfs*

GLENSDER TEXTILE COMPANY • 417 FIFTH AVENUE • NEW YORK



# Silhouette Secret

It's the smoothness of your foundation that counts this Spring...and the smoothest of these have the Talon fastener.

Reg. U.S. Pat. Off.

## The Talon Fastener

Reg. U. S. Pat. Off.

**B**EFORE you sally forth in search of that all-important "little suit," file this fashion note in your memory: Jackets are short, skirts cling close... suits, this Spring, reveal your silhouette.

It all means this... Your foundation garment has to be trim, smooth—more so than ever before. And the smoothest are closed with the Talon fastener.

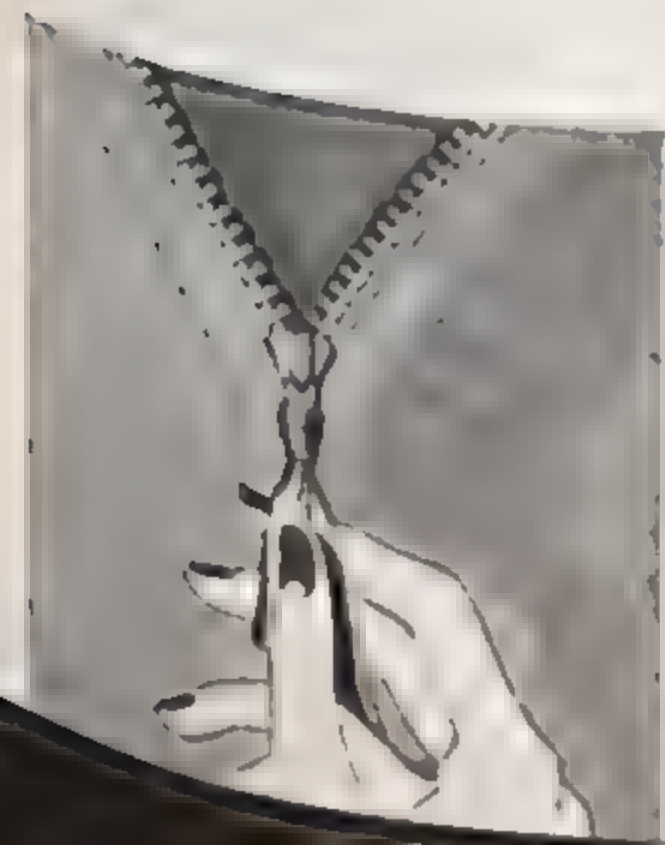
No bulging hooks and eyes, no tell-tale ridges. The Talon fastener lies smooth, flat. Yet follows every movement of the body... holding hips and tummy firmly in place the while.

And the Talon fastener enables you to slip into your foundation so easily. One steady pull of its ribbon tab and the longest foundation is closed!

Foundations of every type... from feather-weight girdles to heavier "all-in-ones"... now are closed with the Talon slide fastener. Ask to see them at your favorite store.

HOOKLESS FASTENER COMPANY  
MEADVILLE, PA.

*TALON fastener is the only slide fastener made to meet the requirements of foundation garments. It locks automatically. Is not harmed by laundering. Always operates with ease.*



Daytime or night-time...your entire foundation wardrobe can have the trim smoothness of the Talon slide fastener.





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Exclusive with  
RUSSEKS FIFTH AVENUE

Abilene, Texas .....Campbells  
Akron, Ohio.....The A. Polsky Co.  
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Denver, Colorado The Denver Dry Goods Co.  
Des Moines, Iowa.....Wolf's, Inc.  
Detroit, Mich. ....Walter's, Inc.  
Duluth, Minn. ....Oreck's

Enid, Okla. ....Herzberg's Dep't Store  
Erie, Pa. ....Sardeson's  
Evansville, Ind. ....Kaiser's

Fairmont, W. Va, .....The Jones Shops  
Freeport, Ill. ....Hecht's  
Fresno, Calif. ....Bruckner's

Galesburg, Ill. ....O. T. Johnson Co.  
Galveston, Texas .....McBride's, Inc.  
Gary, Ind. ....Hudson's, Inc.  
Grand Rapids, Mich. Paul Steketee & Sons  
Great Falls, Mont. ....Sullivan's, Inc.  
Greensboro, N. C. ....Brownhill's  
Greensburg, Pa. ....Pross Co.

Harrisburg, Pa. The Wm. B. Schleisner Store  
Hollywood, Calif. The Broadway Hollywood

Indianapolis, Ind. ....H. P. Wasson & Co.  
Ithaca, N. Y. ....The Parisian, Inc.

Kansas City, Mo. ....Harzfeld's  
Kewanee, Ill. ....Kewanee D. G. Co.  
Knoxville, Tenn. ....Miller's

La Crosse, Wis. ....E. R. Barron Co.  
Lafayette, Ind. ....Loeb & Hene Co.  
Lancaster, Ohio ....Wiseman's  
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Lansing, Mich. ....The Style Shop  
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Little Rock, Ark. ....The M. M. Cohn Co.  
Longview, Tex. ....Palais Royal  
Louisville, Ky. ....Simmonds  
Lowell, Mass. ....Cherry & Webb Co.

66

## Fashion

EXCLUSIVE WITH LEADING



(above)

"Fashion Firsts" "Star Coat" of a new ribbed woolen with  
golden stars shining forth from its lapels . . . . \$35

The hat . . . a jaunty side rolled toyo straw . . . \$8.75

(right)

This Spring's most important fashion . . . the buttoned-  
down-the-front coat with a pique scarf and collar \$39.75

The hat . . . one of the new off-the-face silhouettes in felt-  
grosgrain bound . . . . . \$7.50

Registered U. S. Pat. Office, FASHION  
FIRSTS, INC., 390 FIFTH AVENUE, N. Y.



# Firsts

STORES OF AMERICA



(left)  
The smartest and youngest fashion of Spring . . . the  
bolero dress in Forstmann's Porosa . . . . . \$35  
The off-the-face schoolgirl breton is of felt . . . \$7.50  
(above)  
The buckle dress . . . of Forstmann's Porosa . . . trimmed  
with twenty tiny buckles . . . count 'em . . . . . \$35  
The grosgrain bound toyo tricorne is trimmed with tiny  
pearl buttons . . . . . \$8.75

Write to your local store for the new  
twelve page "FASHION FIRSTS" Brochure

McKeesport, Pa. . . . . Katzman's  
Madison, Wis. . . . . Simpson's of Madison  
Manchester, N. H. . . . . Leavitt Store Corp.  
Mason City, Ia. . . . . Damon's, Inc.  
Meadville, Pa. . . . . The Crawford Store  
Memphis, Tenn. . . . . Lowenstein's  
Milwaukee, Wis. . . . . Bitker-Gerner  
Monroe, La. . . . . Ruth Shops, Inc.  
Morgantown, W. Va. . . . . The Jones Shops

Nashville, Tenn. . . Rich, Schwartz & Joseph  
Newark, N. J. . . . . Hahne & Company  
New Haven, Conn. . . . . Moline's  
New London, Conn. . . . Rockwell & Co., Inc.  
Norfolk, Va. . . . . The House of Worth

Ogden, Utah. . . . . Fred N. Nye Co.  
Oklahoma City, Okla. . . . . Street's Ready-To-Wear  
Omaha, Neb. . . . . Natelson's

Parkersburg, W. Va. . . . . J. S. Broida  
Philadelphia, Pa. . . . . Dewees  
Pine Bluff, Ark. . . . . Froug Dept. Store  
Pittsburgh, Pa. . . . . Kaufmann's  
Pittsfield, Mass. . . . . England Bros.  
Portland, Maine . . . . . Beckwith's  
Portland, Oregon . . . . Lipman-Wolfe & Co.  
Pottsville, Pa. . . . . Caster's  
Providence, R. I. . . . . Cherry & Webb Co.

Raleigh, N. C. . . . . Jean's  
Reading, Pa. . . . . Gilman's  
Richmond, Va. . . . . Greentree's  
Roanoke, Va. . . . . Lazarus, Inc.  
Rochester, N. Y. Sibley, Lindsay & Curr Co.  
Rock Island, Ill. . . . . McCabe's Style Shop  
Rutland, Vt. . . . . The Vogue Shop

Sacramento, Calif. . . . . Bon Marche  
Saginaw, Mich. . . . . Paris Shop, Inc.  
St. Louis, Mo. . . . . Kline's  
San Antonio, Texas. . . . . Carl's  
San Francisco, Calif. . . . . Livingston Bros.  
San Jose, Calif. . . . . Appleton & Co.  
Schenectady, N. Y. . . . . Lady Lee and Evelyn Shops  
Scranton, Pa. . . . . Cleland Simpson Co.  
Seattle, Wash. . . . . Best's Apparel  
Sharon, Pa. . . . . R. H. Garrick  
Sioux Falls, S. D. . . . . Mory's  
South Bend, Ind. . . . . The Frances Shop  
Spokane, Wash. . . . . Alexander's  
Springfield, Mass. . . . . Beverly Shoppe  
Stamford, Conn. . . . . H. Frankel & Sons  
Syracuse, N. Y. . . . . Flah & Co.

Terre Haute, Ind. . . . Silver Specialty Shop  
Toledo, Ohio . . . . . Stein's

Uniontown, Pa. . . . . Rosenbaum, Inc.  
Utica, N. Y. . . . . Frank T. Howard Co.

Vicksburg, Miss. . . . . The Valley Dry Goods Co.

Washington, D. C. . . . Frank R. Jelleff, Inc.  
Waterbury, Conn. . . . . Worth's  
Waterloo, Ia. . . . . Palace Clothiers  
Wheeling, W. Va. . . . . Stone & Thomas  
Wichita, Kansas . . . . . Lewin's  
Wilkes Barre, Pa. Hollywood Apparel Shop  
Williamsport, Pa. . . . . Brozman's  
Wilmington, Del. . . . Arthur's Apparel Shop  
Worcester, Mass. . . . . Richard Healy Co.

Yonkers, N. Y. . . . . The Fashion Shop  
York, Pa. . . . . Bell's  
Youngstown, Ohio . . . . Chas. Livingston & Sons, Inc.

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*modish and magic-soled*

## AIR STEPS

turn hard sidewalks into soft carpets

Here are shoes which have everything a fashion-alert woman wants ... up-to-the-minute styles to flatter her feet and magic soles to give her youthful buoyancy. You are almost certain to find these wonderful shoes at one of your local stores because there are only a few cities where we have not as yet appointed dealers.

\$5<sup>50</sup> \$6<sup>00</sup>  
to



COSTUME BY COOPER, LTD., HOLLYWOOD



*Carol*



*Mary*



*Patsy*

BUSTER BROWN AND MEN'S AIR STEP SHOES ARE ALSO MADE BY BROWN SHOE COMPANY, ST. LOUIS



SHUR-TITE

# SHUR-TITE.

*Creates the Favorite of the Month*

*Aries*

*Taurus*

*Gemini*

*Cancer*

*\$5*

*Patented*

Sleek, trim lines to flatter your tailored or soft suit. Smooth calfskin set off by suit stitching and the padded harness handle make this bag the smart, fresh note in your spring ensemble. With special Shur-Tite Gussets\* to give you an extra snug closing. In black, blue, chaudron beige, gray, red earth, brown and white. At better stores, everywhere.

GOLDSMITH BROS., MAKERS OF SHUR-TITE PRODUCTS, 10 WEST 33, NEW YORK  
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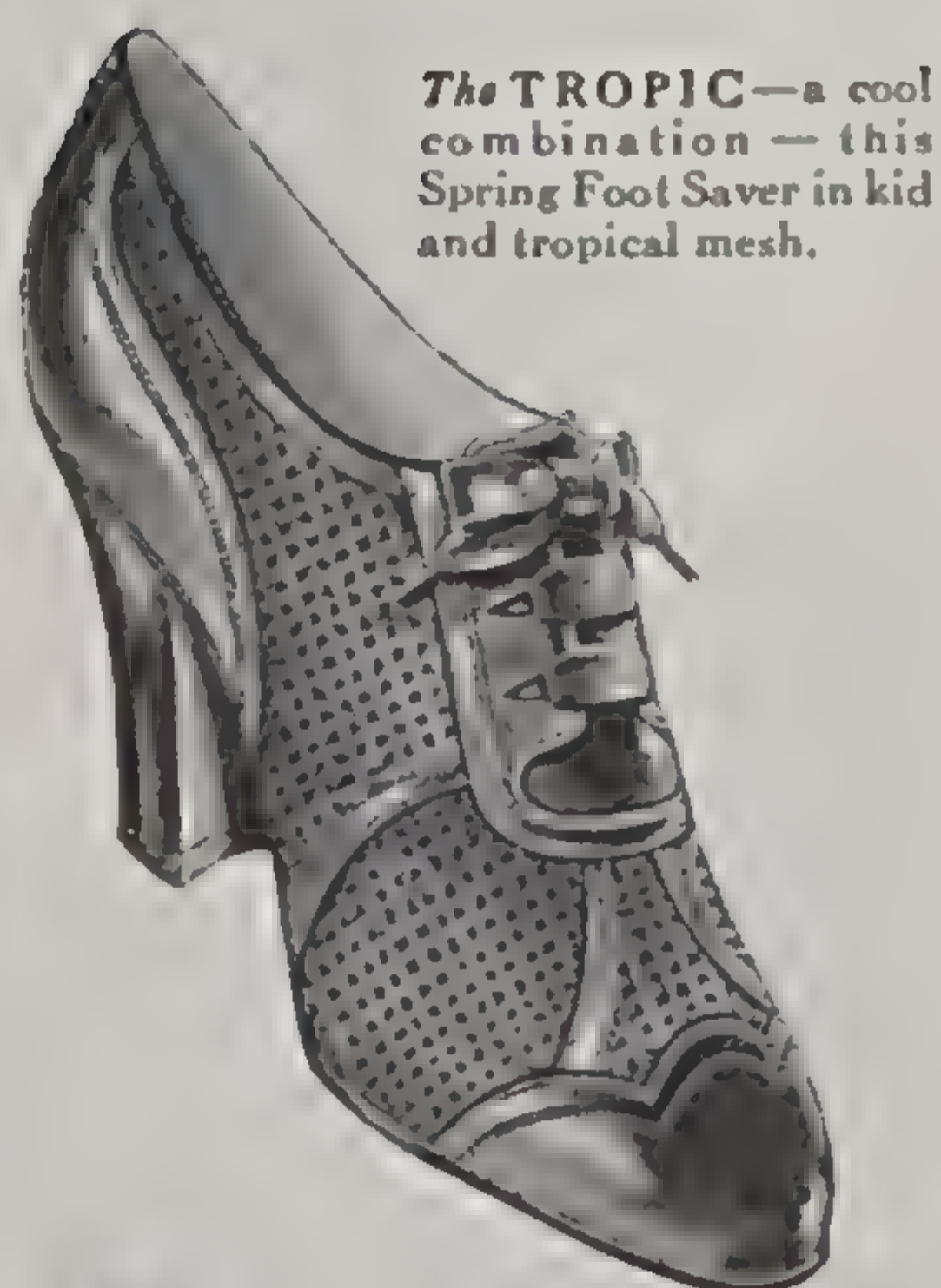


NOW... DOUBLY SMART  
BECAUSE... THEY

*Fit Perfectly*  
thanks to

FOOT SAVER'S  
famous and exclusive  
SHORTBACK\* LASTS

ONE glance at the shoes pictured on these pages will show you Foot Saver's forward-looking slant on fashion. Lines are younger, smarter. There is a clever linking of shoe detail with the new costume trends. But only a "fitting" can show you the extra special flattery of Foot Saver's perfect fit. Foot Savers are made over an exclusive Shortback Last which avoids gapping or bulging at the heel. And, at the same time, provides unusual comfort at the toe. Add to this Foot Saver's hidden metatarsal construction and you have, united in one shoe, fit, fashion and comfortable support. See them, in America's finest stores!



*The TROPIC*—a cool combination — this Spring Foot Saver in kid and tropical mesh.



*The JULIET* — High flattering step-in, accented with the very new porthole perforations.



*The FERNE* — svelte new Foot Saver one-eye-let-tie, smartly blending fabric and kid.



*The MALIBU* — Foot Saver's delightful new "sandalized strap" — perfect for Easter and gala spring occasions.



*The ODETTTE* — Foot Saver's Spring version of the D'Orsay tie — high and open



*The NAOMI* — Foot Saver flatters your foot with stitched gabardine in this Spring tie.

Foot Savers are Priced from  
\$9<sup>50</sup> TO \$14<sup>75</sup>



Shoe made over an ordinary last. The toe may be comfortable but the heel is too loose, slips up and down when you walk. Unattractive and uncomfortable.



A Shortback Foot Saver snugles to heel and instep without non-slips or special fitting. So trim! And it saves stocking wear.

FOOT SAVER  
*For perfect fit at toe -*





# Skuffies

BY FOOT SAVER



The NASSAU—smart perforations radiate like a sunburst on this new Foot Saver Skuffie for town and country.



The NEWPORT—Jaunty new kiltie tongue Skuffie, made over Foot Saver's famed Shortback Last.



The SHOREHAM—Bucko and Calfskin make a smart Skuffie combination in this swagger, four-eyelet tie.

## MAKE THIS AMAZING "Unlaced Test"

Slip on a pair of Shortback Foot Savers. Walk around in them without lacing them up. See how snugly they fit without gapping or slipping *even when unlaced*. Notice their *immediate* comfort.

\*Reg. U. S. Pat. Off.

Then make this test in any other pair of shoes. We'll gladly let you be the judge!



See your classified phone book for the name—under "Shoes"—of the selected Foot Saver dealer near you. Or write us and we'll also send you pictures and descriptions of Foot Saver's beautiful Spring styles. Address The Julian & Kokenge Co., 26 West Main Street, Columbus, Ohio.

# SHOES

*and heel!*

SEND FOR NEW STYLE BOOK TODAY!

----- Paste on Postcard if you desire -----

The Julian & Kokenge Company  
26 West Main Street, Columbus, Ohio  
In Canada, write Perth Shoe Company, Ltd., Perth, Ontario

Please send me your new Spring "Shoe Forecast" picturing the smartest new Footwear Fashions. Also name of nearest **FREE** Foot Saver dealer.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Men's Foot Savers are made by the Commonwealth Shoe & Leather Co., Whitman, Mass.



THE CAMP TRANSPARENT WOMAN IS STIMULATING THE INTEREST OF MILLIONS OF WOMEN IN

# Scientific Anatomical Support



This amazing exhibit is teaching women the truth about their internal structure and the importance of scientific anatomical support in relation to their health and appearance.

Camp Scientific Supports are designed to preserve internal order by helping nature keep muscles and organs in their proper places. In so doing the figure is *automatically* made more symmetrical and graceful due to the exclusive, patented Camp Control features.

For more than twenty-five years, doctors have appreciated the merits of Camp Scientific Supports, and have prescribed their use for such specific conditions as maternity, post-operative, overweight, sacro-iliac, etc.

## New Camp Styles for General Wear

However, doctors' patients are not the only women who should wear Camp Supports. There are millions of women with normal figures who would be greatly benefited by scientific anatomical support—women whose figures are subjected to constant strain due to their many activities at home, business or sports. Your figure may be normal in every way, yet because of a poor fitting garment, you experience not only discomfort but also force your body out of



**SMART-LOOKING AS WELL AS HELPFUL.** Illustrated is one of the new Camp de luxe models for general wear. Made of lightweight shimmery brocaded satin with dainty lace top and pastel rosettes. The patented Camp lacing feature which is adjustable to individual requirements, scientifically supports the body so that there is no strain or pressure on the vital organs. Camp Supports are also available in lovely figured batistes, plain or figured satins, and brocades.

©1937, S. H. CAMP & CO.



...The Camp Transparent Woman is now on a transcontinental health educational tour. Watch your local newspaper for news about her.

line. This develops poor posture and often causes muscles to sag and organs to drop from their proper moorings.

To give this vast army of women the extra back and abdominal support they need, Camp has created special lightweight models in lovely decorative fabrics, for general wear.

## Ask Yourself This Question

Is *your* corset or foundation garment giving you the right support? To be absolutely sure, why not go to your nearest Camp dealer and ask to be fitted with a Camp Support for general wear? When the garment is on, you'll know instantly whether or not your body needs the cooperation of an anatomical support—you'll feel free and comfortable as strain is relieved—you'll have new poise and confidence—your figure will look natural and more symmetrical.

Corsetieres trained by the Camp organization are in attendance in all department stores and specialty shops where Camp Supports are sold. They do not presume to take the place of your physician. If you are a "prescription case" they will suggest that you consult your doctor and then come back to be fitted according to his specifications. But for general wear, they are equipped to give you exactly the support you need. Camp Supports are moderately priced and are sold only at good stores—*never* by door-to-door canvassers.

**CAMP**  
TRADE MARK

# Supports



S. H. CAMP & COMPANY, JACKSON, MICHIGAN  
World's largest manufacturers of surgical supports  
Offices: New York, Chicago, Windsor, Ont.; London, Eng.







THIS NEW CREATION VIVIDLY  
INTERPRETS THE SEASON'S TREND IN

FASHION & FOR EVERY OCCASION

BOTH DEBUTANTE AND MATRON ENJOY

A WIDE SELECTION OF STRIKING NEW

GAGE DESIGNS & HANDCRAFTED

FROM CHOICEST MATERIALS, A GAGE

HAT RETAINS ITS SMART LINES AND

ORIGINAL LOVELINESS & & &



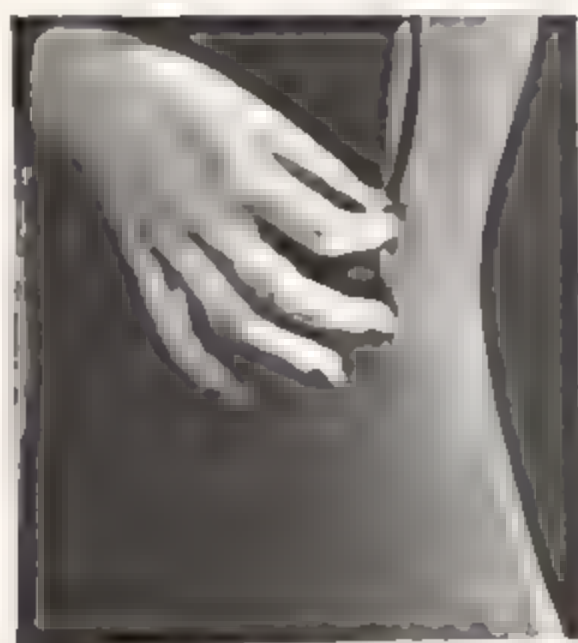
*Gage*  
HANDCRAFT MODELS

*New Gage Creations ... for Every Occasion ... at Smart Stores*



JUNIOR MISS  
FASHIONS  
FOR MARCH

# formula for chic



Talon fastener, properly applied, is entirely invisible when closed.

It includes the **TALON**  
Reg. U. S. Pat. Off.  
slide fastener... hidden  
in the dress placket!



■ "Gretel" springweight wool bolero costume trimmed with imported cotton print and pottery buttons from Austria, embroidery on pockets and hemline. Talon placket fastener on dress.

■ Eyelet embroidered pique tops the sheer dress... buttons for smart detail... concealed Talon placket fastener carries out the smooth fitted lines.



■ "Banded Together"—navy silk sheer with bands of grosgrain ribbon trimming the bodice... lingerie collar. Talon fastener closes the skirt placket snugly.



■ First rustle of spring heard in printed paper taffeta, short front peplum... turn back V-neck... hipline smoothness preserved by Talon slide fastener concealed in dress placket.



■ Frothy embroidered organdy bows edged with val lace at the low neckline of this navy sheer... new luggage sleeves! Young fitted lines secured by Talon placket fastener.



All dresses on this page are creations registered with the Fashion Originators Guild... sizes 11 to 17 at leading stores.

Where you see today's close-fitting silhouette at its sleekest, trimmest... you can be sure there's a Talon slide fastener concealed in the side placket of the dress or skirt. For... just as millions of women long ago turned to the Talon fastener for its ease and speed and durability... leading designers are using it today to achieve the supple trimness of waist and hips now required in dresses for every occasion! Hookless Fastener Co., Meadville, Pa.

ADDRESS ALL INQUIRIES TO HOOKLESS FASTENER CO., 71 WEST 35th STREET, NEW YORK, N. Y.



MISSSES' DRESS  
FASHIONS  
FOR MARCH

# definitely SLEEK

Waistlines and hiplines in new Spring dresses

All dresses on this page are creations registered with the Fashion Originators Guild... sizes 12 to 20 at leading stores.



■ News in print! Gay field flowers on a dark background... smoother fitting lines assured by the Talon fastener in the dress placket.

■ Stripes for spring! Narrow bands of taffeta on marquisette... white pique collar. Talon fastener in dress assures a trim placket closure.

■ Crisp pique trims jacket and dress of silk print... patent belt accents a waist kept smooth by a concealed Talon placket fastener.



# defiantly SECURE

Dress plackets held firm and smooth with **TALON** slide fasteners  
Reg. U. S. Pat. Off.



Talon fastener, properly applied, is entirely invisible when closed.

News for March from fashion headquarters says silhouettes will be engagingly young... shoulders will be softly emphatic... skirts swing free at hemlines... and, equally important, hiplines and waistlines will be trim and sleek... closed with the seam-smooth Talon placket fastener! It's amazing the difference the Talon slide fastener makes in the new close-fitting silhouette. Featured in dresses for all occasions in leading stores everywhere. Hookless Fastener Co., Meadville, Pa. Address all inquiries to Hookless Fastener Co., 71 West 35th Street, New York City



WHAT PASSES THROUGH A NEEDLE'S EYE?



Vogue Patterns 7602-7625

... CHIC, MY DEARS

There's no denying it . . . when clothes are sewn-to-measure they do have a certain cachet. Curious, then, that the most expensive and the most economical frocks should share this quality. They're made to order, whether you buy them from a great couturier or sew them with your own two hands. But there's a hitch, isn't there? It's in the pattern by which the amateur cuts her cloth. If it is smart in line, simple in effect, telling in detail, her clothes are assured a look of chic. That's why the I-made-it-myself successes are so likely to be patterned on Vogue Designs. If you explore further, you will doubtless find that the proud producer is an inveterate reader of Vogue Pattern Book. That's where Vogue Patterns are shown, that's where fashion is presented in its relation to sewing.

#### SAMPLE OF THE APRIL-MAY ISSUE

Easter . . . and after (the editor gives some honest and, we hope, helpful advice).

Have an ensemble (showing six totally different types—all in full colour).

Suit Story (new suits, with blouses to complete them).

Vogue Couturier Designs (a nine-page portfolio of these super-patterns).

Vogue Pattern Magic (five patterns—eleven costumes!).

Typical Prints (showing various kinds of clothes in appropriate fabrics).

And, too, new fabrics, lovely evening clothes, a maternity wardrobe, designs for lace, active sports clothes, mother-and-daughter suggestions, grand coats, patterns for sheer fabrics, jacket tricks, washable clothes, two new bridal gowns, blouses, lingerie, children's patterns . . . a wealth of ideas, colourfully and simply presented. All yours . . . for 35c!

LOOK FOR THE APRIL-MAY

# VOGUE PATTERN BOOK

ON YOUR NEWSSTAND



# NEW *Weightless* SUPPORT *Triples* COMFORT IN DAINTIEST STYLE SHOES!

INVISIBLE RHYTHM TREADS  
GIVE THRILLING, BUOYANT EASE  
IN LOVELY  
RHYTHM STEP SHOES



As your heel pounds the pavement Rhythm Treads cushion the shock and protect delicate nerve centers.

As weight shifts to your arch all strain is absorbed and cushioned...in addition to the usual built-in arch.

As full weight centers on ball of foot the metatarsal arch is supported, keeping delicate bones in position.

## Support at Three Strain Points

THE new 1, 2, 3 Invisible Rhythm Tread principle has taken smart women by storm! For the very first time it gives them the *triple* support that modern activity calls for! Without extra weight...without extra bulk! Invisible Rhythm Treads buoy up the heel...cushioning it from shock! They give additional support to the arch (besides the main arch brace)...and provide "floating" ease for the delicate metatarsal arch. In exquisitely lovely styles! No wonder Rhythm Step has become the shoe sensation from New York to Hollywood! Try on Rhythm Steps! See what an amazing new, buoyant comfort they bring...in the most flattering styles you've worn!



\$6<sup>75</sup> to \$7<sup>50</sup>

Slightly Higher West of the Rockies

JOHNSON, STEPHENS & SHINKLE SHOE CO., St. Louis, Missouri  
Makers of Fashion Plate Shoes... And Recognized Style Leaders for Over 20 Years

Listed below are stores in cities of 100,000 or over where you can buy Rhythm Steps. Write us for names of dealers in other cities.

- |   |   |   |  |
|---|---|---|--|
| Akron, Ohio, The A. Polsky Co.          | Des Moines, Ia., Field Shoe Co.             | Knoxville, Tenn., Anderson-Dulin-Van-   | New York City, Stern Bros.                   |
| Albany, N. Y., W. M. Whitney & Co.      | Detroit, Mich., The J. L. Hudson Co.        | nell Co.                                | Oakland, Cal., The H. C. Capwell Co.         |
| Atlanta, Ga., Byck Bros. Co.            | Duluth, Minn., Clark Shoe Co.               | Los Angeles, Cal., J. W. Robinson Co.   | Oklahoma City, Okla., Kerr Dry Goods         |
| Baltimore, Md., Hutzler Bros. Co.       | El Paso, Tex., The Guarantee Shoe Co.       | Louisville, Ky., Fowler's Bootery, Inc. | Co., Inc.                                    |
| Birmingham, Ala., Cahoon's, Inc.        | Erie, Pa., The Halle Bros. Co.              | Lowell, Mass., 20th Century Shoe Store  | Omaha, Neb., Hayden Bros., Inc.              |
| Boston, Mass., C. F. Hovey Co.          | Flint, Mich., Smith-Bridgman & Co.          | Memphis, Tenn., Cook & Love, Inc.       | Peoria, Ill., Block & Kuhl Co.               |
| Brooklyn, N. Y., Abraham & Straus, Inc. | Fort Worth, Tex., Washer Bros.              | Miami, Fla., Nankin Shoe Store, Inc.    | Philadelphia, Pa., Strawbridge & Clothier    |
| Chicago, Ill., Carson Pirie Scott & Co. | Grand Rapids, Mich., Herpolzheimer's        | Minneapolis, Minn., The Dayton Co.      | Pittsburgh, Pa., Joseph Horne Co.            |
| Cincinnati, O., The Rollman & Sons Co.  | Hartford, Conn., Sage-Allen & Co., Inc.     | Nashville, Tenn., Cain-Sloan Co.        | Portland, Me., Owen, Moore & Co.             |
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| Dayton, Ohio, The Rike-Kumler Co.       | Indianapolis, Ind., L. S. Ayers & Co., Inc. | New Orleans, La., Gus Mayer Co., Ltd.   | Richmond, Va., F. W. Dabney & Co., Inc.      |
|   | Kansas City, Mo., Kline's                   |   | Rochester, N. Y., Sibley, Lindsay & Curr Co. |

*How Marvelous To  
Find Extra Comfort  
WITHOUT WEARING  
ACTUAL COMFORT SHOES*

Says  
**DOROTHY  
LAMOUR**

*Lovely  
Paramount Player  
Soon to Be Seen in  
"SWING HIGH,  
SWING LOW"*

"Dashing around in Rhythm Step shoes is like floating along," says beautiful Dorothy Lamour. "There's such buoyant, extra comfort it takes that weary feeling out of busy days... and the styles are exquisite"... exclaims Hollywood's singing beauty, Miss Lamour.

## New York

WOMEN

THRILL TO THEIR STYLE  
AND "LIFT"!

COUNTESS COLLOREDO



MISS RIORDAN, Society Editor

"Keeping up with society's doings doesn't have to be a wearing job now... thanks to Rhythm Step shoes. I've never known such wonderful walking ease... with such youthful, dashing style," exclaims Miss Madeleine Riordan, society editor of one of New York's leading newspapers.



"Really, it hardly seems possible that such trim, dainty little shoes actually carry you along like wings on your feet," says charming Countess Coloredo, prominent in New York society.

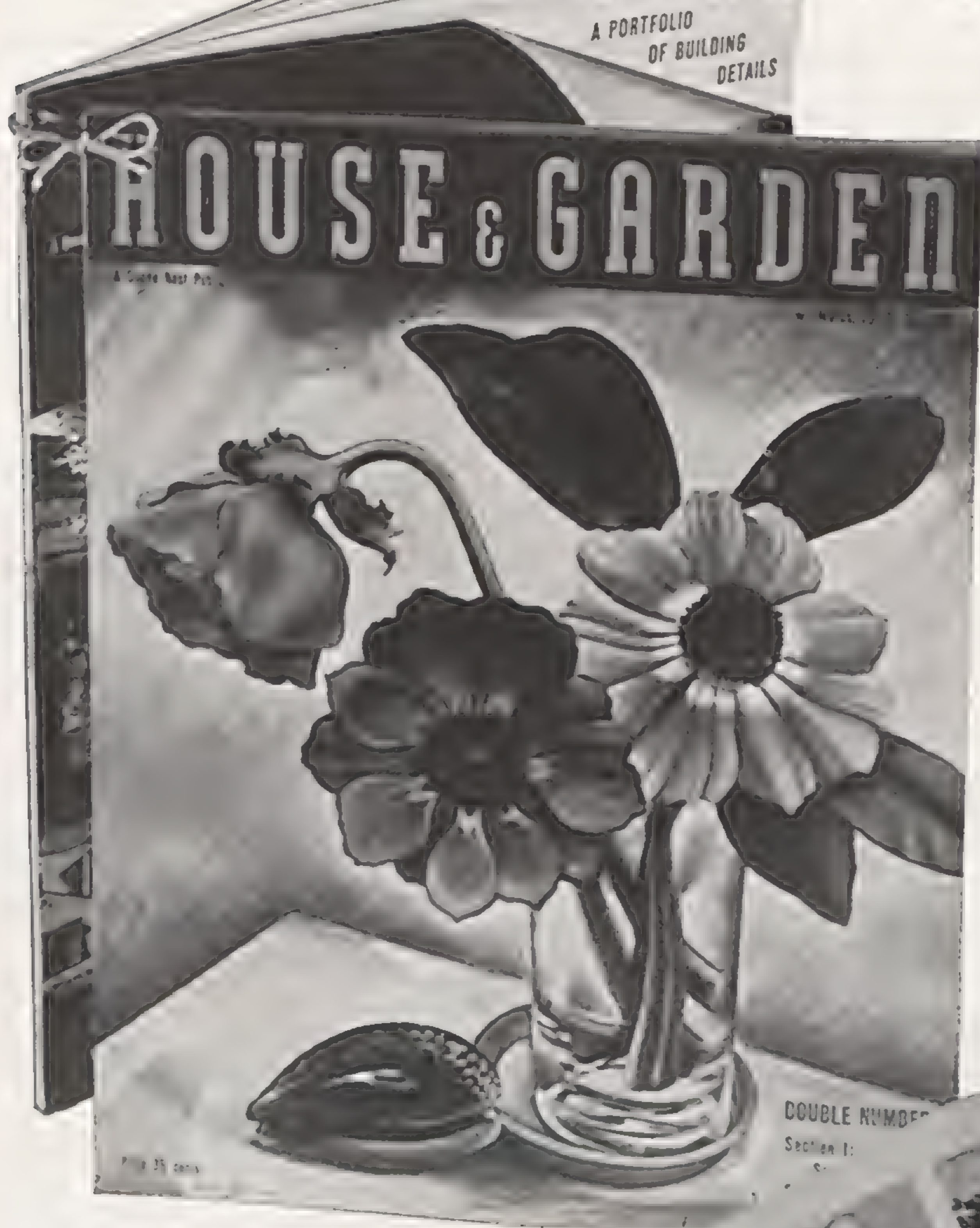


- San Antonio, Texas, Wolff & Marx  
San Francisco, Cal., The Emporium  
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# HOUSE & GARDEN'S

## March Double



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# Number

**T**WO magazines instead of one—both of them full-size and separately bound—both brimful of information, ideas, practical suggestions—and both sold together at no advance in price over the regular issue! That's what the March Double Number of House & Garden brings you.

The first section, which corresponds to the regular issue of the magazine, has not been abridged in the slightest degree. It features House & Garden's annual Survey of Spring Gardening, together with its usual distinguished treatment of architecture, decoration, entertaining, and other kindred subjects of the home.

The second section is a lavish Picture-Book—filled with 271 outstanding photographs of fine architectural details and modern home equipment. In collecting these photographs, the Editors covered hundreds of sources—examined thousands of pictures—to secure examples of actual building, representative of the best design and, at the same time, eminently practical. Each photograph is supplemented with a full description. The result is a Picture-Book, comprehensive in scope—rich in inspiration—and invaluable in its sound, unbiased presentation.

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271 PHOTOGRAPHS with descriptions, special information and advice.

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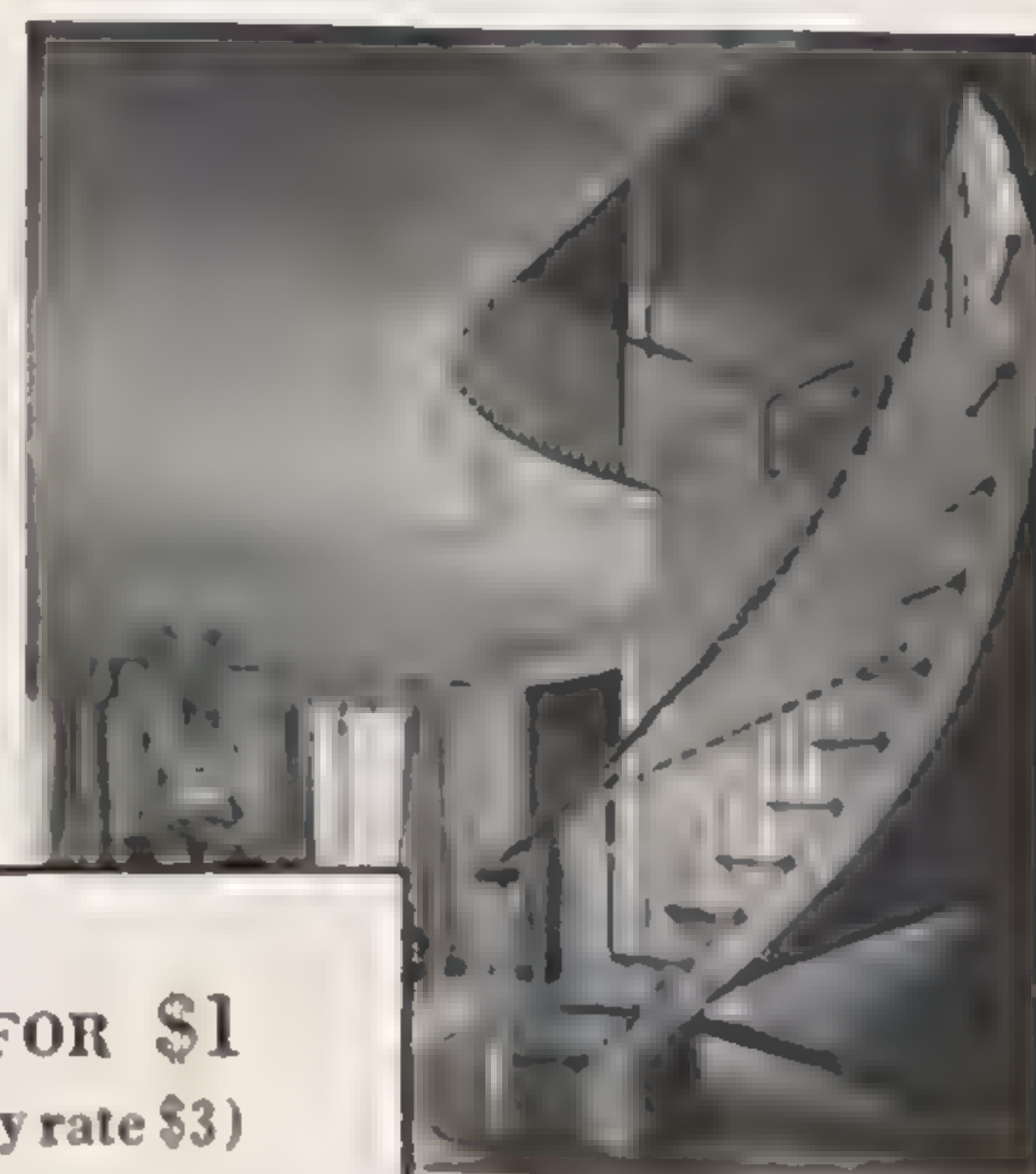
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Every Shagmoor Coat bears this Shagmoor label.



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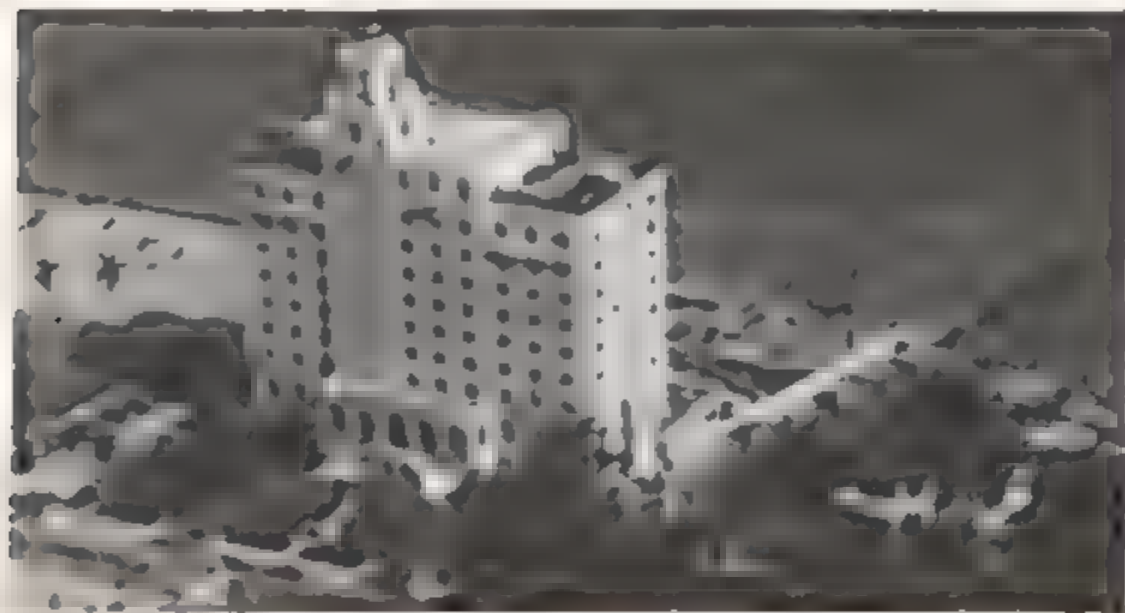
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## Travelog

## A DIRECTORY OF FINE HOTELS &amp; RESORTS

**PACIFIC POLO.** On the first day of March Santa Barbara steps into the centre of the California polo picture with two important tournaments, the Pacific Coast Open Championship and the annual series for the James Wood Colt Memorial Trophy. Both of these events are to be held on the famous Fleischmann Fields, March 1-14.

The polo set then moves to Del Monte to compete in the Pacific Coast High Goal Handicap Championship, March 15-28. We're told that among the players will be Eric Tyrrell-Martin, captain of the British International team; Cecil Smith and Eric Pedley, America's nine-goal players; Terence Preece, Stephen "Laddie" Sanford, Thomas Guy, and Major C. H. Gerhardt. All of which means that if you are polo-minded, you won't want to miss these matches.

**MARCH DATE BOOK.** Before you complete your travel plans for March, look over this list of events and dates. You're practically sure to find something to your liking:

March 7-10: Miami International Four-Ball Matches, Miami Country Club, Miami, Florida. \$4,000 in prizes.

March 8-April 3: Second Race Meeting at Tropical Park, Miami, Florida.

March 10: Fourth annual Palm Springs Desert Circus, Palm Springs, California.

March 10-17: New Orleans Spring Fiesta, New Orleans, Louisiana.

March 17-20: Annual Spring Golf Tournament for the 1937 Club Championship, Sea Island, Georgia.

March 17-21: Third annual National Amateur-Professional Best-Ball Match Play Championship, Saint Augustine Links, Saint Augustine, Florida. The purse is \$3,000.

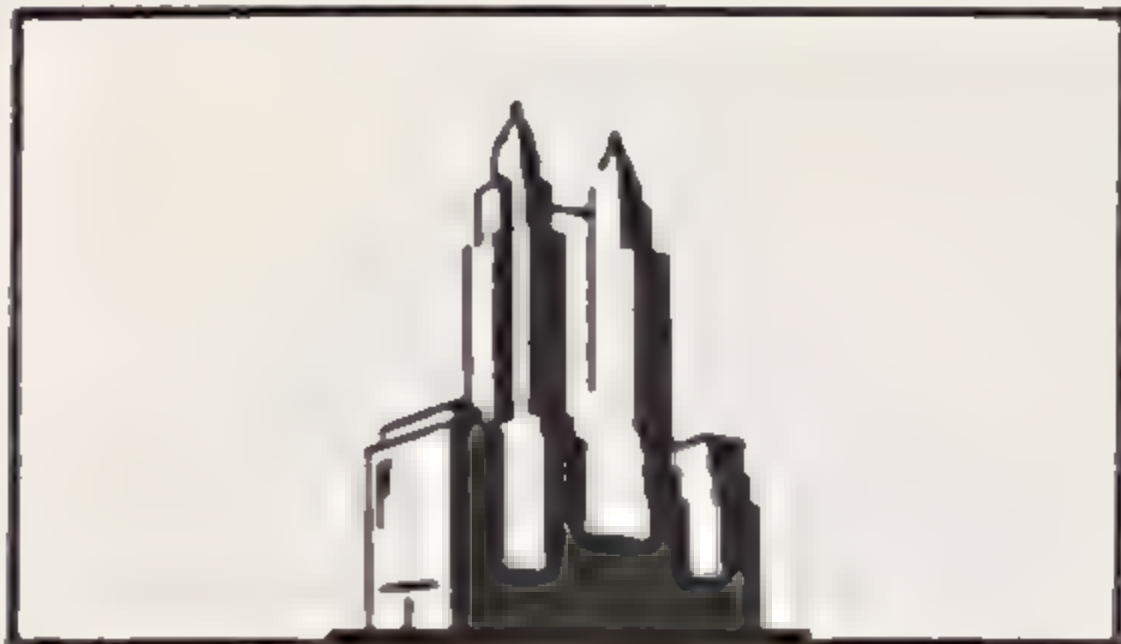
March 19-21: Biscayne Bay Speedboat Regatta, Miami, Florida.

March 20: Dog Show of the Kennel Club of Atlantic City, at the municipal auditorium, Atlantic City, New Jersey.

March 22-26: Seventh annual Augusta Women's Invitation Tournament, Forest Hills Hotel Golf Course, Augusta, Georgia.

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## WINTER SPORTS

Places to go and places to stay—  
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5th to 9th Days—In Rome, the Eternal City.  
10th, 11th and 12th Days—Tour of the Hill Towns—Orvieto, Assisi, Perugia, Siena.  
13th to 16th Days—In Florence, cradle of the Renaissance.

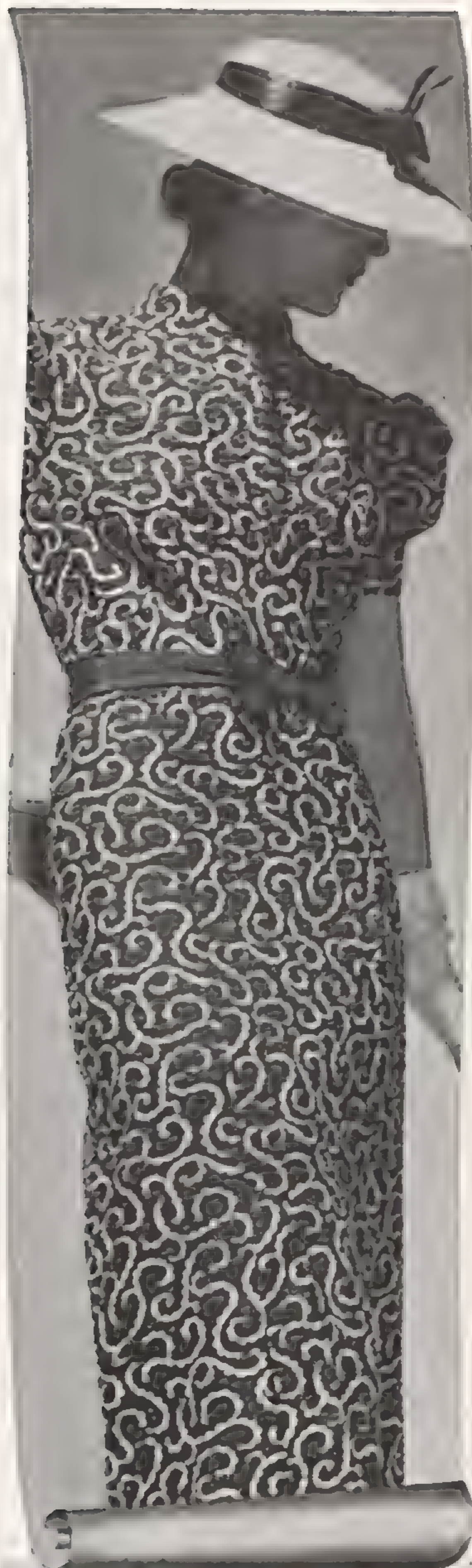
16th Day—To Venice.  
17th and 18th Days—In Venice, romantic city of canals, gondolas, palaces.  
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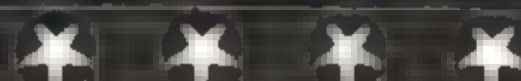
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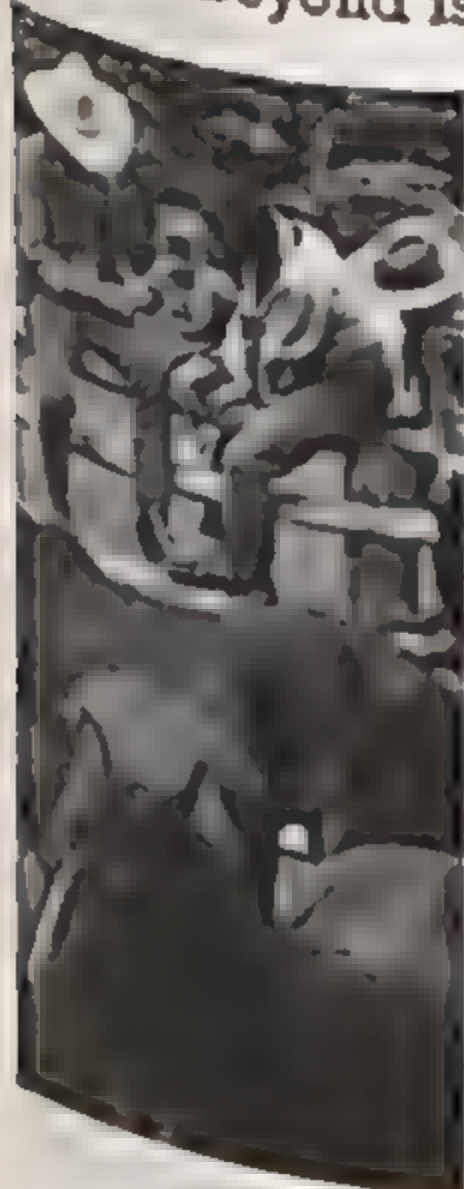


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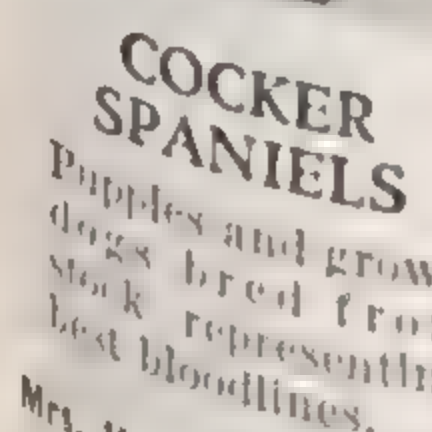


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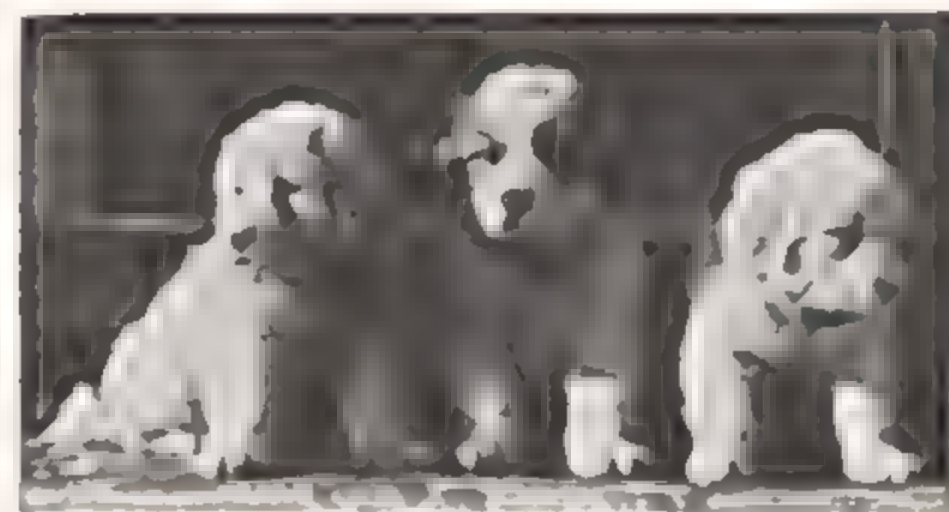
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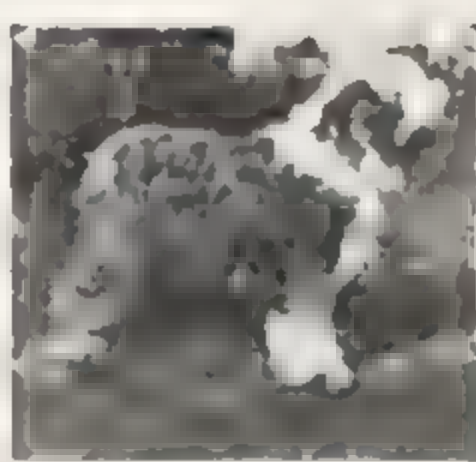
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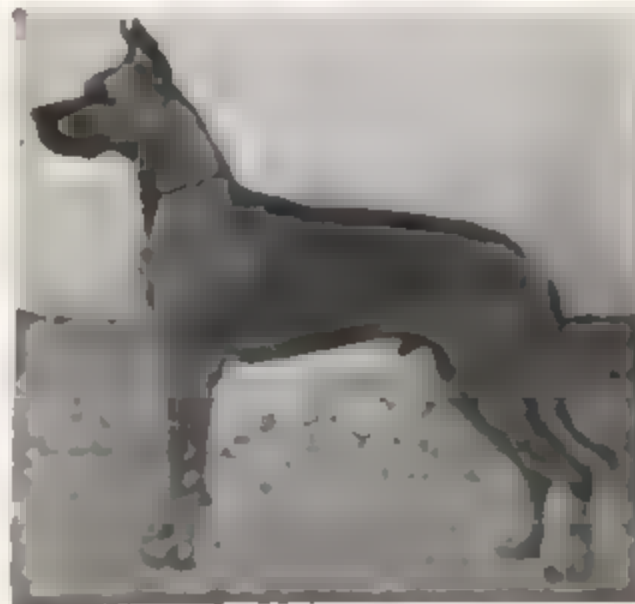
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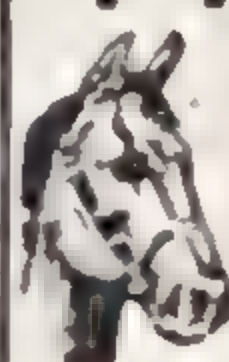
These imported German Boxers are held in leash by their master, Mr. Ben H. Wilson

(Continued from page 39) There's a gay, grand side to his nature, too. For he fairly effervesces with cheerfulness and the joy of living. With all of the tolerance of the Bulldog, the Boxer nevertheless has none of the Bulldog's seeming indolence. Children can maul him mercilessly, yet he ranks among the greatest of protective dogs, sensing serious situations with unerring accuracy. It is his ancient Mastiff heritage—a heritage of centuries in which the Mastiff has acted as the guard and protector of man. The Boxer is not so sharp as some other of our guard-dogs, but his judgment is far more reliable, and he does no unnecessary barking or hysterical yipping, for which we can again thank the Mastiff influence.

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# Vogue Covers



## Life at Yale

Back in the emotionally baroque days of 'Oughty-'Ought, life at Yale was the very canonization of duty-done and souls unsoiled. Harvard lost the boat race, "Miss Granville" of Newport won the clean heart of Yale's "Frank Plover," and deep-dyed villainy struck out in the stews of "Moriarity's Saloon."

These and other gold-tasselled memories make up the story of "Naughty-Naught ('00)," the new three-act tear-jerker at the American Music Hall in East Fifty-Fifth Street. Most of the plot, of course, is fiction, but much of the background is honest-to-gosh New Haven, in an era when the seven deadly sins were a more palpable bugbear than they are to-day. "Naughty-Naught" is presented by the Brothers Krimsky—John and Jerrold—who were responsible for the last Music Hall success, "Murder in the Old Red Barn." Their new show has all the super-melodrama of its predecessor, with Alexander Clark behaving especially like Satan in the rôle of P. De Quincey Devereux, undergraduate villain. Music and lyrics are by Richard Lewine and Ted Fetter, while the play itself was written by John Van Antwerp (né Jerrold Krimsky).

As you know, the American Music Hall isn't like other theatres at all. You sit congenially at tables, instead of stiffly in rows, and the more boos or encouragement you give the actors during the play, the better they act. A covey of attractive waitresses serves your drinks, and, when the show is

over, every one chimes in on a lusty community sing. One of the vaudevillians who performs between the acts is Harry Meehan, the Irish Thrush, and when he finally gets around to "My Wild Irish Rose," all Elysium breaks loose.

There are no matinées at the American Music Hall, but they make up for it with a Sunday-night performance. Seats at the tables are variously priced, and drinks come within the purse-range of any Yale student. Downstairs, moreover, there is the Old Red Bar, with all kinds of unstudied *hoop-la* until as late as you can stay on any one's feet.

## Another French invader

Jean Oberlé, who did the charming illustrations for Vogue's Spot-Light in our last issue, is one of the most talented of the younger French painters of to-day; and, like so many young French painters of to-day, he is on his first visit to New York this winter. (Unlike most of them, however, he speaks practically flawless English.) Although he's had twelve exhibitions in Paris—a round dozen—the first local exhibition of his work will be a one-man show at the Marie Harriman Gallery, 63 East Fifty-Seventh Street, beginning March 8.

The exhibition will include about twenty paintings and thirty drawings, ranging all the way from serious oil portraits to witty pen-and-ink caricatures, and back again, with amazing virtuosity. Mr. Oberlé is happiest when he's painting Parisian street-types: a ragged boy selling violets, a sidewalk minstrel with his mandolin, a workman in a *bistro*; one of his loveliest canvases is a portrait of a hat-check girl, dark-haired and dark-eyed, painted in muted pinks, reds, greys. Among the drawings are some enchanting life-sketches; drawings of children, of street-scenes, of night-clubs; drawings made during the Spanish revolution—Mr. Oberlé went on sketching imperturbably through the first hectic days of its outbreak; drawings of everything that can be transmitted to paper by a quick eye and a quicker hand.

All in all, this exhibition proves that while Mr. Oberlé is one of the newest recruits to the current French invasion of our shores, he is also one of the most brilliant.

## What this town needs

It is probably ungrateful to complain about the unhappy platters of hors-d'œuvres that are always presented, gratis, with a drink at almost any bar you frequent; but many of us wish to heaven we could buy (and pay for) a really good, really thin sandwich with our five o'clock whiskey and soda. It might be, obviously, of pâté; or of watercress; or of finely minced and seasoned Virginia ham; but it must not bear any resemblance



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# the town

to the glazed misfortunes so frequently embalmed on triangles of damp toast. We are really quite tired of the soggy caviar and the clammy smoked salmon, of the dried-up chopped eggs and the limp cucumber-boats. Surely a well-made (and *thin*) sandwich would have its public.

Then there is the problem of the Theatre Bar. It is still as non-existent as the Five O'Clock Sandwich, although there's been a good deal of talk about a petition to the Liquor Control Board to change the ruling that no theatre may operate a bar. The entr'acte scramble to near-by drinking places is increasing, if anything, since Flaneur's December report on this activity; but, on cold evenings, this is hard on wrapless ladies. Every theatre has some sort of stuffy lounge which could be converted, with slight effort, into a pleasant enough spot—with a light decoration, a little air-conditioning, and the prospect of an enlivening drink. In winter it would keep us off the streets, and in summer calm our tempers with gin fizzes.

Which leads us to another closely-allied and dear-to-our-hearts' subject. Why have we no music- or lecture-hall without the most distracting sort of extraneous *décor*? Our present musical interludes must be held either under the desiccated pink and baby-blue of the Adam Brothers, or in a small replica of the Vanities of Louis XV. (circa 1905). It may be true that genuine music-lovers (to coin a phrase) take no notice of their surroundings; but most of us find it hard to concentrate on any performer when surrounded with imitation-crystal and gilded plaster. Since the disappearance of the old Aeolian Hall, intimate recital halls have been at a premium, and there are at least four architects of the modern school who would do well by the plans for a new and simpler one.

## Bloom time



That New Yorkers (and their suburban neighbours) are daffy over flowers is no news to the committee of the International Flower Show. For years, an average of one hundred and fifty thousand people have trooped into the Grand Central Palace, where the Flower Show is held annually. And all those people couldn't be lured by anything less than a magnificent obsession for the beauty that blooms.

This year, the committee expects even more when it opens the doors of the Palace, March 15, on the Twenty-Fourth International Flower Show. One reason for their expectation is an exhibition of mimosa that will probably transplant every wide-eyed spectator into the loveliest spring they've ever known. (We know how unstable

we become at the first glimpse of mimosa waving its chartreuse-yellow spikes from a corner push-cart.) Another reason is the display of rock-gardens—bigger, better, and with more than ever of those little plants with big names. Still more come-hither are the exhibition of the Nature work done by children (an exhibit that's part of the group of the Garden Club of New Jersey); and the particularly fine exhibition planned by the Federated Garden Clubs of New York State.

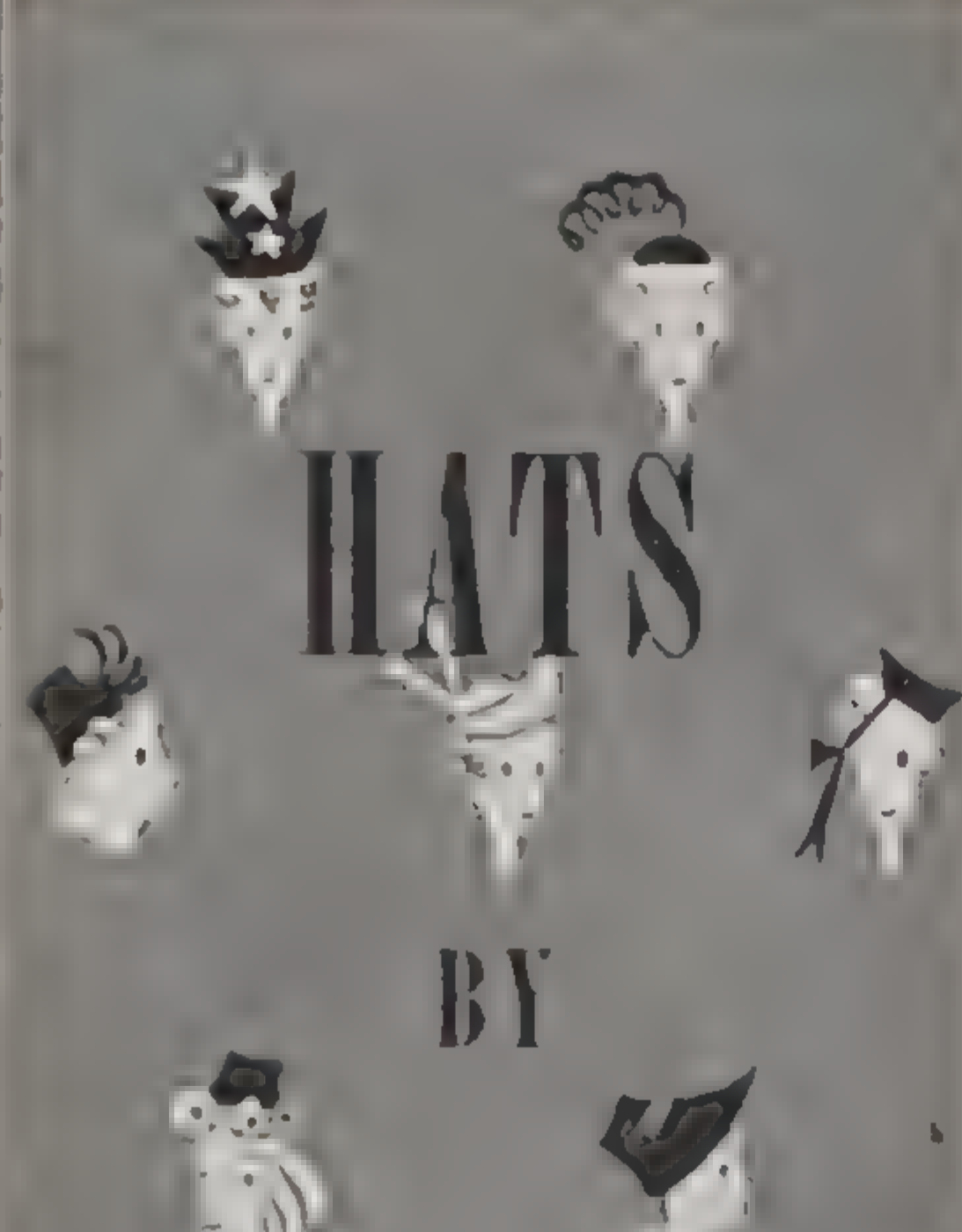
The committee is headed by Richardson Wright (Editor of House & Garden), and includes Mrs. Harold I. Pratt, Mrs. William A. Lockwood, Mrs. Samuel Seabury, and Mrs. Samuel Sloan. The guest of honour is to be Lord Aberconway, President of the Royal Horticultural Society of England.

Looks as though you had better underscore on your calendar March 15 through March 20.

## Big show

The circus painter of post-Lautrec times is Boris Aronson, and this month, between Tuesday the second and Saturday the twentieth, there will be a three-ring exhibition of his work at the Boyer Galleries in East Fifty-Seventh Street. "Circus in Three Media" is the polite title of the show, and the media are oil, water-colour, and lithography.

Born in Russia, Aronson has now lived thirteen years in this country. He is a noted stage designer, and back in 1927 an exhibition of his theatrical sketches was held at the Anderson Galleries, sponsored by (Continued on page 46)



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## VOGUE COVERS THE TOWN

(Continued from page 45) Brooks Atkinson, John Mason Brown, and others of the critical crew. The following year, the show was repeated in Paris. If your memory is good, you will recall the Aronson sets for "Walk a Little Faster," in which Beatrice Lillie appeared several seasons ago. Anyhow, you'll see a big circus stage-show at Radio City Music Hall this month, with sets by Aronson and Rockettes costumed by Aronson.

His work at the Boyer Galleries will offer a contrast between the circus in Europe and the circus in America. For Aronson used to live in both Germany and France, where he studied the life and antics of circus actors as eagerly as he now does in this country whenever Ringling Brothers troop into Madison Square Garden. He is also showing sketches of a WPA circus venture, which he happened onto last summer in Gloucester, Massachusetts.

included on the table d'hôte menu is Cherries Jubilee, that exotic concoction prepared at your table—black cherries, flaming in hot brandy and Cointreau, poured over ice-cream.

It's fare such as this which makes the Café Continental so distinguished. The intimate-sized room is gay and colourful in red, white, and blue, a two-piece orchestra plays in an unobtrusive manner, and, all in all, it is one of the best "values" in town.

### Highly entertaining

If you haven't yet seen the Yanyego (ñañigo) Voodoo Dancers, primarily from Cuba, bestir yourself—you can catch up with them at Cerutti's Le Mirage, 125 East Fifty-Fourth Street, where they appropriately make a first appearance at midnight. To all intents and purposes, they are still untouched by civilization, and if you enjoy a prickling scalp and blood running cold don't let them get away this time. (You can read all about them on page 71 of this issue.)

Apart from the Voodoo dancers, an evening at Le Mirage is just about as lively as anything you can think of offhand. From nine o'clock on, there's something going on every minute, so you can stop by any time and never miss a thing. Settle yourself with a drink (the house special of sherry, Dubonnet, and Italian vermouth is pleasantly different) and prepare to look on.

You'll probably lose track of all the dancers and singers who follow one another in rapid succession, but there's a dusky duo, Billy Haywood and Cliff Allen, which will make you sit up and take notice. Billy (feminine) does her acting with her face, and sings while Cliff pounds lightning jazz out of the piano. Both seem to be having the time of their lives—a refreshing phenomenon.

If you should get a moment's pause in the excitement, take a look around. The room is lined with modernistic sheet metal in gold and copper tones (making a welkin which really rings), and there are four murals by Sogata, involving Eskimos, Breton sailors, Egyptians, and Arabians, all of whom are having a lively time with assorted mirages. It all looks the way a fanfare sounds.

Le Mirage has no cover charge, or a minimum either, so you can settle down at a table without a qualm. The menu ranges from breast of guinea-hen back to venison, and the prices are not calculated to alarm. Once in a while, the excitement subsides long enough for you to get in a dance to Elisha Tuttle's orchestra, and any one who has a new rhumba can try it out to the languishing music of the Siboney Rhumba Quartette.

### Feeding time

La Salle Du Bois, 30 East Sixtieth Street, is no place to take a hamburger-with-onions mood. Rather, it requires a spirit of gastronomic research, coupled with a sudden passionate distaste for the average steak and the average chicken and the average chop in its lace pantalettes.

### Café Continental



When a restaurant serves your food from a service table pulled up to your own, and adds last-minute touches by means of a chafing-dish—it's usually a restaurant of the first order. You expect this sort of thing at such restaurants as Voisin, Colony, Twenty-One, and Passy, but it's a real delight to come across it at a modestly priced place like the Café Continental, 10 East Fifty-Second Street.

Although their table d'hôte dinner is only around two dollars, each course is served to you as though it were an expensive item on an à la carte menu. Their luncheon for slightly over a dollar is likewise well served and exceedingly good.

Each day, Nino, the maître d'hôtel, will glowingly describe the particular specialty featured. If it should be guinea-hen (usually on Thursday), you're in for a treat. A dessert often

Each day, Nino, the maître d'hôtel, will glowingly describe the particular specialty featured. If it should be guinea-hen (usually on Thursday), you're in for a treat. A dessert often

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# VOGUE COVERS THE TOWN

What Jean Billia, the maestro of the establishment, can do to these dishes is little short of black magic. Here is an authentic French cuisine, done with true Gallic artistry.

Jean is not the average gardenia'd manager who knows about his kitchen from hearsay. He rolls up his sleeves and makes things himself—dressings and sauces and cheese that established him as an artist back in the old days when he held forth on West Fifty-Second Street. He has been followed to the three-months-old La Salle Du Bois by patrons who want more to live on than their rosy memories.

The best-regulated meals start off with a cocktail, and the La Salle special is the ticket if at the moment your old standbys seem uninspired. It begins as a dry Martini, but a wanton flick of absinthe gives it a new lease on life. Don't get stalled here, though. Eating is the serious business.

La Salle Du Bois boasts a soup *du jour*—trundled to your table and served hot off a blue flame. From there on, the field is unlimited, but, if your French is feeble, Jean will be delighted to explain or even order for you. One particular dish is pounced on every time it appears on the menu—*Filet de Bœuf à la Marchande de Vin*—tasty little pieces of filet mignon and mushrooms cooked together in butter and red wine. Even a starvation striker would melt.

Jean's hand shows in the running accompaniment of salads—he is directly responsible for the sauces and dressings that raise lettuce and endive above mere rabbit food. There's a Special Jean Sauce, which comes on shrimp or crabmeat salad, that you might look into.

Then the dessert—you'll make room somehow—for *Bâton Glacé*, perhaps, little sticks into which ice-cream has been persuaded with a pastry-tube contrivance, served with chocolate sauce. Or the Cheese Maison (another example of Jean's handiwork) combining cream-cheese, Roquefort, devil sauce, and Worcestershire, and which you can go on eating indefinitely.

La Salle Du Bois has canvas-covered walls upon which modern art is hand-done in oils. Even if the colours are on the pastel side, at least the paintings are lusty enough so that the men shouldn't mind it. Other points to get the men's vote are the man-size four-ounce cocktails, and the hearty chunks of butter—chunks, actually, none of those tea-room squares.

Other pastimes beside eating and drinking can be indulged in at La Salle Du Bois—the front room is fitted with backgammon-boards, a point to remember the next rainy afternoon. In the dining-room you can dance, to very satisfactory music, which seeps in through a telephonic arrangement, something like a radio except—mercifully—without the commercials. These are only sidelines, though. La Salle Du Bois is primarily a place to eat, and one of the charms is that you don't have to rob a bank to do it.

## Town gossip



Madame Gul-Ba-Har, the psychic palmist who had such success in Hollywood, is now telling the past, present, and future to guests at the Park Lane during luncheon and cocktail hour.... There is a new stock-market game called "Bulls and Bears"—three to six players start with an investment which includes mythical money plus imaginary stock. The game was invented by Charles Darrow, who is responsible for "Monopoly".... Lotte Lehmann will sing at Town Hall on Sunday afternoon, March 7.... The Bagby Music Lovers Foundation concert on March 15 at the Waldorf will include Madame Kirsten Flagstad, Miss Susanne Fisher, Giovanni Martinelli, Richard Bonelli, Emanuel List, and Ezio Pinza.... The Brummer Galleries are showing a collection of Ossip Zadkine sculpture.... David Mannes will conduct four concerts in March at the Metropolitan Museum of Art.... Hundreds of New York school children have been exerting artistic efforts for the poster contest of the Outdoor Cleanliness Association, and the results will be put on exhibition during the spring. A first and second prize was given in each borough—the Manhattan winning poster is somewhat Surrealistic, showing a humanized ash-can with face, arms, and legs pleading to be used.... When you are filling out your March calendar, jot down lunch at the Weylin on March 9. This is an opportunity of contributing to a worthy charity and having fun at the same time. A fashion show goes on at that date on behalf of the Longacre Branch of the Henry Street Visiting Nurses Associations. And it is a fashion show with a difference, because the clothes, by Maybelle Manning, are designed and named for various celebrities in the New York writing world. "FLANEUR"



Black toy breton sailor—green and black shirred grosgrain ribbon trim. Custom-made. 30.00

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### Shops to Know

No matter how familiar you may be with the New York shops, you can't possibly know all the good ones. Here are some of the smartest specialty shops to be found. Whether it's a beauty treatment, a particular type of sports dress, a shoe, or a hat—the chances are you'll find it among the shops advertised on these pages. You may write to any of them with entire confidence in their integrity.



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NEW YORK

## SOCIETY

### BIRTHS

#### NEW YORK

**Day**—On January 24, to Mr. and Mrs. F. Tallmadge Day (Cassandra L. Arnold), of Hartford, Connecticut, a son, Frederick Tallmadge Day, junior.

**Forbes**—On January 25, to Mr. and Mrs. Gordon C. Forbes (Olive K. Thorwart), of "Thorwood," Greenwich, Connecticut, a son, Gordon C. Forbes, junior.

**Gordon**—On January 27, to Mr. and Mrs. Andrew Gordon (Millicent F. Belknap), of Farmington, Connecticut, a daughter, Jennifer Fraser Gordon.

**Hoyt**—On January 30, to Mr. and Mrs. Everett Hoyt (Elizabeth Sayer), a son.

**Parrott**—On January 27, to Mr. and Mrs. Arthur F. Parrott, junior (Sally P. Sims), a daughter.

**Smith**—On January 26, to Mr. and Mrs. Edgeworth Smith, junior (Janet Harbeck), a son, Edgeworth Smith, third.

#### BALTIMORE

**Carey**—On January 16, at Colorado Springs, Colorado, to Mr. and Mrs. Reginald S. Carey (Margaretta Bayard Wright), of Baltimore, Maryland, and Sugar City, Colorado, a daughter, Ellse Bayard Carey.

#### CLEVELAND

**White**—To Mr. and Mrs. W. Holden White (Jean T. Graves), of "Valentine Farms," Chagrin Falls, Ohio, a daughter, Binney Bulkley White.

#### COLUMBIA, SOUTH CAROLINA

**Hardy**—On December 19, to Mr. and Mrs. Archibald Hardy, junior (Sarah Heyward), twins, a son, Archibald Hardy, third, and a daughter, Sarah Hardy.

**Rackley**—On December 23, to Mr. and Mrs. Blaney Rackley (Dorothy Quattlebaum), a son, Edwin Rackley.

**Sumwalt**—On January 20, to Mr. and Mrs. Robert Sumwalt (Caroline Causey), a daughter, Mary Causey Sumwalt.

#### LOS ANGELES

**Davidge**—On December 16, to Mr. and Mrs. George Gifford Davidge (Mary McArthur), a son, Samuel Cray Davidge.

**Knox**—On January 18, to Mr. and Mrs. Gordon Knox (Nancy Corbuser), a daughter.

**Liggett**—On January 4, to Mr. and Mrs. Lawrence Liggett (Lois Swanson), a son.

#### READING

**Heizmann**—On January 26, to Mr. and Mrs. William Albert Heizmann, junior (Angela Dives), a son, William Albert Heizmann, third.

**Muhlenberg**—On January 20, to Mr. and Mrs. Charles H. Muhlenberg, junior (Wilma Thun), of Wyomissing, Pennsylvania, a son, Jerome David Muhlenberg.

**Muhlenberg**—On December 8, to Mr. and Mrs. Charles R. Muhlenberg (Ruth Impink), a daughter, Joan Muhlenberg.

**Nolde**—On January 26, to Mr. and Mrs. Hans Nolde (Frances Wilcox Brown), a daughter.

#### TULSA

**Curtin**—On January 4, to Mr. and Mrs. John Dorian Curtin (Agnes Marie Meyercoed), a son, George Meyercoed Curtin.

### ENGAGEMENTS

#### NEW YORK

**Behr-Kipp**—Miss Beatrice Vernam Behr, daughter of Mr. and Mrs. Frederic H. Behr, of Morristown, New Jersey, to Mr. Donald Bogart Kipp, son of Mr. and Mrs. Reuben E. Kipp, of Passaic, New Jersey.

**Borden-Leonard**—Miss Doris Borden, daughter of Mr. and Mrs. Howard S. Borden, of New York and "Old Oaks," Rumson, New Jersey, to Mr. William Boardman Leonard, son of the late William B. Leonard and Mrs. Leonard, of Rumson, New Jersey.

**Bruyn-Carnes**—Miss Ellen Chandler Bruyn, daughter of Mr. and Mrs. Charles Dewitt Bruyn, of Englewood, New Jersey, to Mr. Preston Ira Carnes, son of Mr. and Mrs. Walter Baldwin Carnes, of Englewood.

**Carroll-Pellman**—Miss Alice Regina Carroll, daughter of Justice Charles J. Carroll and Mrs. Carroll, of Brooklyn and Highland Mills, New York, to Mr. Raymond J. Pellman, son of the late Bernard Pellman and Mrs. Pellman, of Cincinnati, Ohio.

**Charles-Classen**—Miss Adrienne MacN. Charles, daughter of Mrs. M. de Peyster Charles, to Mr. Charles Henry Classen, son of Mr. and Mrs. Henry W. Classen, of Roland Park, Baltimore, Maryland.

### ENGAGEMENTS

**Curtiss-Scoville**—Miss Ann Curtiss, daughter of Mr. and Mrs. Philip Curtiss, of Norfolk, Connecticut, to Mr. Herbert Scoville, junior, son of Mr. and Mrs. Herbert Scoville, of New York, and "Hill House," Taconic, Connecticut.

**Dimock-Lippman**—Miss Constance Dimock, daughter of Mr. and Mrs. Edward J. Dimock, of "Enderby," Manhasset, Long Island, to Mr. Richard W. Lippman, son of Dr. Maurice Lippman and Mrs. Lippman, of New York.

**French-Hitchcock**—Miss Elizabeth French, daughter of the late John French and Mrs. French, of New York, and Woodstock, Vermont, to Mr. Ethan Allen Hitchcock, son of Judge George C. Hitchcock.

**Hanson-Wilson**—Miss Marie Louise Hanson, daughter of Mr. and Mrs. Michael Francis Hanson, of New York, and Duluth, Minnesota, to Mr. Robert Forster Wilson, of Washington, D. C., son of Mrs. Clinton Gaylord Gaway and the late Harry Thomas Wilson.

**Hornby-Hills**—Miss Eleanor Burrell Hornby, daughter of Mr. and Mrs. Raymond Hornby, of Redlands, California, to Mr. John de Peyster Hills, son of Mr. and Mrs. Guy D. Hills, of Albany, New York.

**Kerr-Robertson**—Miss Betty Ritchie Kerr, daughter of Mr. and Mrs. Chester Charles Kerr, of West Orange, New Jersey, to Mr. Alastair Douglas Robertson, son of Mr. and Mrs. Kenneth Douglas Robertson, of Hewlett, Long Island.

**Lieb-Lawrence**—Miss Elisabeth Reynolds Lieb, daughter of Dr. Clarence William Lieb and Mrs. Lieb, of "Blue Herons," Bedford Village, New York, to Mr. George Douglas Lawrence, son of Mr. and Mrs. Dudley B. Lawrence, of Mount Kisco, New York.

**McAlpin-Dail**—Miss Marjorie McAlpin, daughter of Mrs. Edwin A. McAlpin, of Madison, New Jersey, to Mr. Calvin Wright Dail, son of Mrs. Levin S. Dail, of Cambridge, Maryland.

**Matthiessen-Galston**—Miss Constance Eda Matthiessen, daughter of Mr. and Mrs. Ralph Henry Matthiessen, of Irvington-on-Hudson, New York, to Mr. Clarence E. Galston, son of Judge Clarence G. Galston and Mrs. Galston, of Woodmere, Long Island.

**Polak-Oenslager**—Miss Mary Osborn Polak, daughter of the late Dr. John Osborn Polak, to Mr. Donald Mitchell Oenslager, son of Dr. John Oenslager and Mrs. Oenslager, of Harrisburg, Pennsylvania.

**Sloan-Dimpsey**—Miss Miriam Sloan, daughter of Mr. and Mrs. T. Donaldson Sloan, of Lawrence, Long Island, to Mr. Frank James Dimpsey, of Hewlett, Long Island, son of the late Mr. and Mrs. Thomas J. Dimpsey.

**Swift-Goas**—Miss Elizabeth Swift, of Verona, New Jersey, daughter of Mr. William H. Swift, junior, of Montclair, New Jersey, to Mr. Thomas W. Goas, son of Mr. and Mrs. Howard L. Goas, of Orange, New Jersey.

**Zolnay-Newcomb**—Miss Margaret Zolnay, daughter of Mr. and Mrs. George Julian Zolnay, to Mr. J. Churchill Newcomb, of New York, son of Mr. and Mrs. Herman Danforth Newcomb, of Louisville, Kentucky, and Greenwood, Virginia.

#### BOSTON

**Kelley-Price**—Miss Jane Kelley, daughter of Mr. and Mrs. Edmund Sears Kelley, of Brookline, Massachusetts, to Mr. Bradford Price, son of Mrs. Emory L. Ferris, of Scarsdale, New York.

**Leith-Grose**—Miss Eleanor Dunham Leith, daughter of Mr. and Mrs. Royal W. Leith, of Dedham, Massachusetts, to Mr. Minot Grose, of Great Neck, Long Island.

**Nelson-Wilder**—Miss Grace Nelson, daughter of Mr. and Mrs. James Augustus Nelson, of Chestnut Hill, Massachusetts, to Mr. Stuart Wilder, junior, of Pelham, New York.

#### CLEVELAND

**Bowman-Walton**—Miss Elizabeth Stillman Bowman, daughter of Mrs. Amy Mullins Bowman, to Mr. Robert Clark Walton, of Cleveland, Ohio, son of Mr. and Mrs. Robert T. Walton, of Kalamazoo, Michigan.

#### LOS ANGELES

**Childs-Hall**—Miss Emelio Childs, daughter of the late Mrs. Stephen Vincent Childs, to Mr. Giles Starke Hall, junior, son of Dr. Giles Starke Hall and Mrs. Hall.

**Coberly-Hoover**—Miss Margaret Coberly, daughter of Mr. and Mrs. W. B. Coberly, to Mr. Allan Henry Hoover, son of former President Herbert C. Hoover and Mrs. Hoover.



## SOCIETY

## ENGAGEMENTS

## PHILADELPHIA

**Crenshaw-Colt**—Miss Dorothy Carey Crenshaw, daughter of Mr. William Petty Crenshaw, of Raleigh, North Carolina, to Mr. Lyman Roswell Colt, junior, son of Mrs. Lyman Roswell Colt, of "Stone Lodge," Chestnut Hill, Pennsylvania.

**Lewis-Linn**—Miss Mary Edith Lewis, daughter of Dr. Fielding Otis Lewis and Mrs. Lewis, of Media, Pennsylvania, to Mr. Thomas Wood Linn, son of Justice William B. Linn and Mrs. Linn, of Overbrook, Pennsylvania.

**Myers-Corbus**—Miss Elizabeth Dashiell Myers, daughter of Mr. and Mrs. John Dashiell Myers, of Merion, Pennsylvania, to Mr. Frederick Godfrey Corbus, junior, son of Mr. and Mrs. Frederick Godfrey Corbus.

## PROVIDENCE

**Cross-Brooks**—Miss Elisa Anthony Hopkin Cross, daughter of Mrs. Gammell Cross, to Mr. Curtis Bush Brooks, son of Mrs. Augustus William Brooks.

## READING, PENNSYLVANIA

**Bowman-Koch**—Miss Helen Mary Ann Bowman, daughter of Mr. and Mrs. William Bowman, of Wyomissing, Pennsylvania, to Mr. Henry M. Koch, son of Mr. and Mrs. Harry H. Koch, of Birdsboro, Pennsylvania.

**Horst-Holmberg**—Miss Katherine Horst, daughter of the late John Horst and Mrs. Horst, to Mr. Erick Holmberg, of New York, and Stockholm, Sweden.

## RICHMOND

**Crane-Fisher**—Miss Ellen Douglas Bruce Crane, daughter of Mr. and Mrs. Richard Crane, to Mr. Frederick S. Fisher, junior, son of Mr. Frederick S. Fisher, of New York.

**Neal-Ryland**—Miss Mary Elizabeth Neal, daughter of the late William Greener Neal and Mrs. Neal, to Mr. William Bradford Ryland, son of Mr. and Mrs. Alexander Fleet Ryland.

## SAN FRANCISCO

**Houston-Meyer**—Miss Dorothy Houston, daughter of Mrs. Rumbold Houston, to Mr. E. Gibbons Meyer, son of Mr. and Mrs. Hermann L. E. Meyer.

## SCHENECTADY

**Rice-Allen**—Miss Barbara Rice, daughter of Mr. and Mrs. Chester W. Rice, to Mr. Frederick Stevens Allen, son of Mr. and Mrs. George W. H. Allen, of Cazenovia, New York.

## TULSA, OKLAHOMA

**Skelly-Guiberson**—Miss Joan Skelly, daughter of Mr. and Mrs. William Grove Skelly, to Mr. Samuel Allen Guiberson, third, of Dallas, Texas, son of Mr. and Mrs. Samuel Allen Guiberson, junior.

## WASHINGTON, D. C.

**Drake-Karrick**—Miss Cornelia Harsell Drake, daughter of Mr. and Mrs. Gaston Drake, of Miami, Florida, to Mr. James Lawson Karrick, junior, of Washington, D. C., and Stockbridge, Massachusetts, son of the late James Lawson Karrick and Mrs. Karrick.

## WEDDINGS

## NEW YORK

**Cumming-Doty**—On January 2, in Concord, New Hampshire, Mr. George Burton Cumming, of South Kent, Connecticut, son of the late Mr. and Mrs. Pierson Cumming, and Miss Eleanor R. Doty, daughter of Mr. and Mrs. John Williams Doty, of New York, and New Canaan, Connecticut.

**Dey-Knapp**—On January 29, Mr. Joseph Charles Dey, junior, son of Mr. and Mrs. Joseph Charles Dey, and Miss Rosalie M. Knapp, daughter of Mr. and Mrs. Edward Spring Knapp.

**Earl-Thébaud**—On January 30, in the Church of Saint John the Evangelist, White Plains, New York, Mr. Richard Earl, son of Mr. and Mrs. Charles Earl, of Kew Gardens and Westhampton, Long Island, and Miss Dorothy Mathilde Thébaud, daughter of Mr. and Mrs. Paul Gilbert Thébaud, junior, of White Plains.

**Fiske-Wardwell**—On January 23, Mr. Haley Fiske, second, son of the late Archibald Falconer Fiske and Mrs. Fiske, and Miss Henrietta Wardwell, daughter of Mrs. John Lewis Montgomery.

**Frelinghuysen-Lawrance**—On January 23, in Islip, Long Island, Mr. Joseph S. Frelinghuysen, junior, son of Mr. and Mrs. Joseph S. Frelinghuysen, and Miss Emily Lawrance, daughter of Mr. and Mrs. Charles Lanier Lawrance.

## WEDDINGS

**Iverson-Eldridge**—On January 27, in the Church of the Ascension, Mr. William Crane Iverson and Mrs. Chauncey Eldridge.

**McEwan-Bell**—On January 30, Mr. Allerton James McEwan, son of the late Robert Bruce McEwan and Mrs. McEwan, of West Orange, New Jersey, and Miss Ruth Juliet Bell, daughter of Mr. and Mrs. Marcus Lafayette Bell, of New York and "Rocklea," Darien, Connecticut.

**Pansa-Sanford**—On February 3, in Palm Beach, Florida, Signor Mario Pansa, son of Senator Alberto Pansa and of Countess Maria Gigli Cervi, of Italy, and Miss Sarah Jane Sanford, daughter of Mr. John Sanford, of New York and "Villa Marina," Palm Beach, Florida.

**Reboul-Baring-Gould**—On January 30, Mr. Jean Baptiste Reboul, son of Mrs. Homer Whittemore Reboul, of New York, and St. James, Long Island, and Miss Adele Baring-Gould, daughter of Major Edward Sabine Baring-Gould, of London and Devonshire, England.

**Rhineland-Reed**—On February 8, Mr. Laurens H. Rhineland, of New York, son of the Right Reverend Philip M. Rhineland and Mrs. Rhineland, of Washington, D. C., and Miss Louise Merriman Reed, daughter of Mr. and Mrs. William E. Reed, of New York and Blue Point, Long Island.

**Sanders-Gambee**—On January 30, in Geneva, New York, Mr. Robert W. Sanders, of Chicago, Illinois, son of Mr. Harry S. Sanders, of Greenville, Maine, and Miss Eugenia C. Gambee, of MacDougall, New York, daughter of Mr. Robert C. Gambee.

**Whitman-Tjaarda**—On January 28, in Amsterdam, Holland, Mr. H. Motley Whitman, son of Mrs. C. Morton Whitman, of Katonah, New York, and Miss Henriette Louise Tjaarda, daughter of Mr. and Mrs. Henry Johan Tjaarda, of Amsterdam, Holland.

## CLEVELAND

**Fisher-Sprague**—On January 27, Mr. George Christie Fisher, son of Mrs. Manning Force Fisher, and Miss Jean Sprague, daughter of Mr. and Mrs. Ernest M. Sprague.

## COLUMBIA, SOUTH CAROLINA

**Cate-Gunter**—On January 23, in Trinity Episcopal Church, Mr. Charles Jacob Cate, junior, son of Mr. and Mrs. Charles Jacob Cate, and Miss Leonilla Perry Gunter, daughter of the late Lueco Gunter and Mrs. Gunter.

## MEMPHIS

**Brinton-Ingram**—On January 16, Mr. John Brinton, son of Mrs. Lawrence Eyre, of New York, and of Judge Jasper Yates Brinton, of Alexandria, Egypt, and Miss Josephine Ingram, daughter of the late Dr. Thomas Ingram and Mrs. Ingram.

**Brown-Evans**—On January 7, Mr. L. Palmer Brown, third, son of Mr. and Mrs. L. Palmer Brown, junior, and Miss Octavia Evans, daughter of the late J. Axson Evans and Mrs. Evans.

## PHILADELPHIA

**Stewart-Dripps**—On January 28, in the First Presbyterian Church, Germantown, Pennsylvania, Mr. Thomas Carpenter Stewart, son of Dr. Thomas Somerville Stewart and Mrs. Stewart, and Miss Emily Heron Dripps, daughter of Mr. and Mrs. Robert Dunning Dripps, of Germantown, Pennsylvania.

**White-Schwarz**—On January 2, in Saint Paul's Memorial Church, Overbrook, Pennsylvania, Mr. John Hazen White, third, son of Mr. and Mrs. Elwood White, of Old Greenwich, Connecticut, and Miss Mary Tefft Schwarz, daughter of Mr. and Mrs. William Tefft Schwarz, of Merion, Pennsylvania.

## RICHMOND

**Rawlings-Walker**—On January 12, Mr. William Byrd Rawlings and Miss Isabel Sayres Walker, daughter of Mrs. Sayres Walker.

## UTICA

**Earl-Ibbotson**—On December 31, Mr. Samuel Earl, son of Mr. and Mrs. Ralph Earl, and Miss Catherine Ibbotson, daughter of Mr. and Mrs. Edward Ibbotson.

## WASHINGTON, D. C.

**Rosso-Bunker**—On January 28, in Paris, France, Signor Augusto Rosso, Italian Ambassador in Moscow, and Mrs. Frances Wilkinson Bunker, daughter of Mr. and Mrs. George Lawrence Wilkinson, of Washington, D. C.



KAY MORRISON

## PICKED

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striking block design.

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a sheer wool skirt,

jacketed it with sheer wool.

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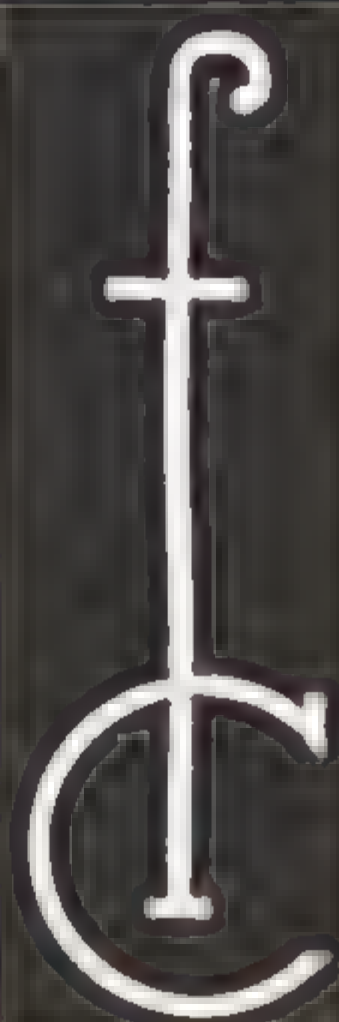
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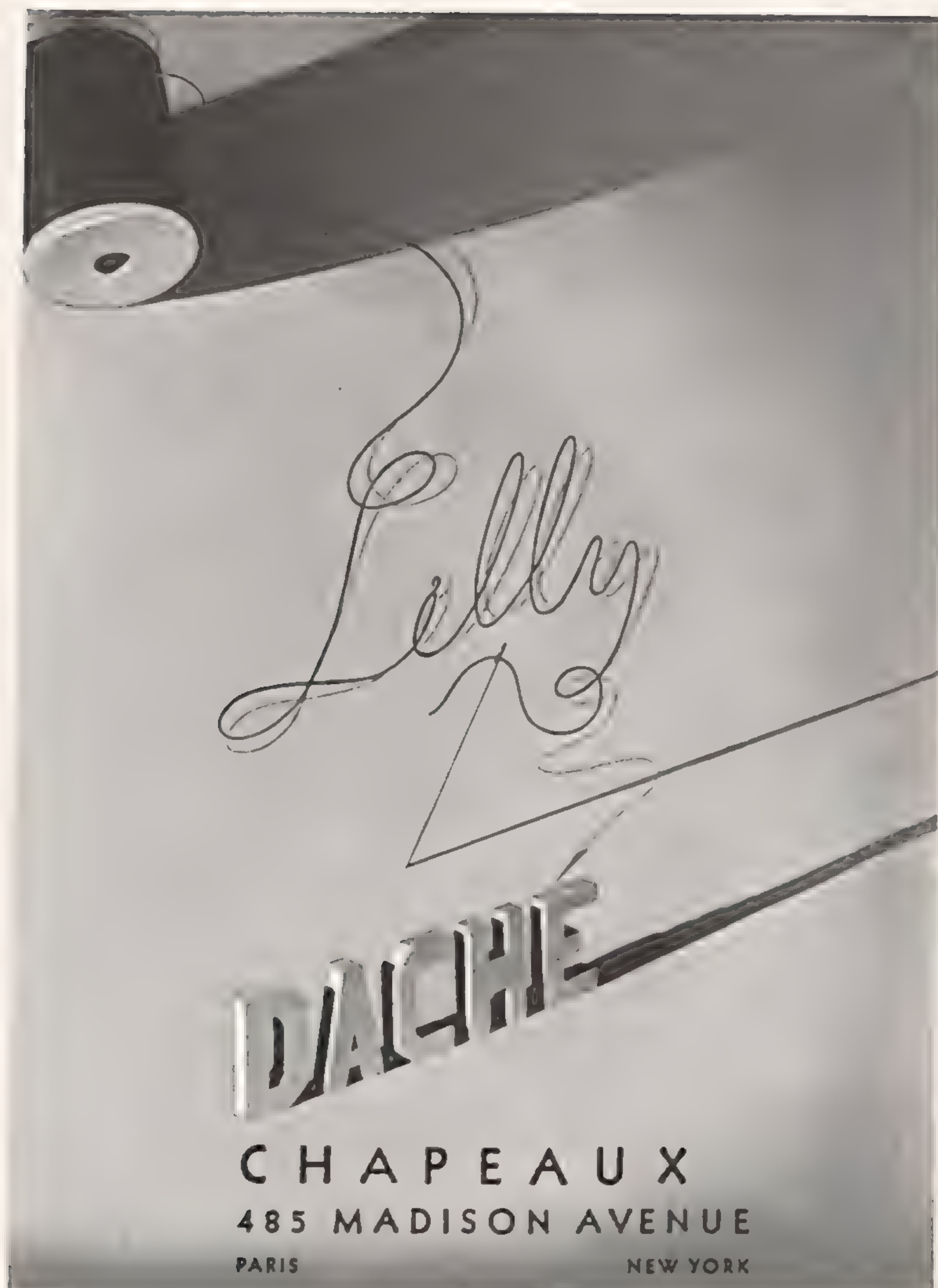
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## DECORATOR'S DAY-BOOK

**P**AINTING and decoration again—this time in a drawing-room lately finished by Elsie Cobb Wilson, Inc., in which the colour scheme was suggested by a landscape by Segonzac. In a remodelled house in the East Seventies, the tall old parlour has been simplified, and its proportions accented with an unusually low mantelpiece faced with mirror, with a tall, narrow mirror placed over it. At each side of the mirror, a series of oblong glass shelves, placed irregularly and grouped rather near the mantel-shelf, hold flowering plants—a new and delightful treatment of the overmantel space.

The walls of the room, too, show a new treatment: first painted the most indefinite of pale grey-green, they have been treated with an over-glaze of a slightly darker green applied in a *strié* effect, rather like the varied striping of old-fashioned ribbon-grass.

The landscape by Segonzac provided the colours used on the furniture—soft yellow-green, beige, and brown—and the dull twilled satin curtains are the exact colour of the wall. There is yellow-green cotton velvet on several chairs, and brown is used on two others. The beige carpet and the soft brown tones of the eighteenth-century English furniture continue the colour scheme, and a collection of old Chinese porcelains give pattern and brighter colour in small quantities.

In another large, high-ceilinged drawing-room, these decorators began with the advantage of a columned, architectural background. The walls have been painted an ineffable colour, both pink and beige in tone, which, in the changing light of day, appears to be anything from grey to yellow. The columns, with capitals and bases in a pale alabaster tone, are painted a warm grey-brown and support a mirrored cornice that conceals the indirect lighting and gives the room great dignity. Here, again, the curtains are in the same tone as the wall, and, falling deeply on the floor, are trimmed on the last third of their length with rows of narrow fringe placed more and more closely together as they reach the end of the curtain, so that they end in a veritable foam of fringe.

There is a beige carpet. A velvet like suède is used on several chairs, and a twilled beige silk on others. The furniture is a pleasant mélange of Louis XVI. and Directoire pieces, all in the golden tones of beech and walnut, which glow as high lights against the warm background.

Elsie Cobb Wilson, Inc., has developed three new tricks with curtains, beside the fringed effect in the latter room. For certain modern rooms, they are side- or box-pleated all the way down, giving wonderful vertical lines that heighten the ceiling. In softer fabrics, the three-inch hems are thickly padded and fall on the floor like the hem of a kimono; and another variety has, instead of the usual "French heading," a series of stuffed cartridge pleats, which are most effective massed together as the curtain is drawn back.

The brilliant young Austrian designer, Tommi Parzinger, is devoting his energies exclusively to Rena Rosenthal, and the resulting furniture and accessories are all important contributions to what seems to be a really modern style. His small mantel-piece in white enamel and natural wood has a smaller, matching overmantel cabinet with curving ends like those of the mantel-piece itself. The opening is framed with a natural wood moulding like that of the fire-opening, and, within this frame, an arrangement of figurines can be changed as often as you like to make a constantly varied picture, illuminated indirectly at either end. Simply designed equipment in shining brass—fire-irons, andirons, and wood-basket—are to be had to complete this group.

Then there is Mr. Parzinger's set of dining-chairs, table, and serving-table of highly polished rosewood. The chairs have comfortably curved backs, polished rosewood outside, and covered to match the seats in bright green leather. The subtle curve of the legs is repeated in the serving table, but in a different form, and it appears again in the slightly concave form of the drawers. At the back, there is a (Continued on page 51)



## DECORATOR'S DAY-BOOK

(Continued from page 50) modern revival of the tall brass gallery so familiar on old Sheraton pieces, but designed with such a difference that it is hardly fair to suggest its derivation.

The smaller breakfast-room group in natural firwood has what Mr. Parzinger calls "picture-frame" chairs—the square, open backs being covered with lacquer-red leather, well padded and finished with silver nails. Leather covers the top of the table, too, which, when unfolded, shows a firwood top that is large enough for a service of six people; and appears again on the doors of a shallow cabinet that conceals a miniature bar, the leather studded with silver nails. For a country house, the suggestion is striped chintz for all these pieces, in place of the leather, and you can see for yourself the possibilities of any suitable fabric used in such unexpected places.

Over the three pine-panelled walls of a small dining-room, Pierre Dutel has invented a new and exquisite finish. The fourth wall is covered with an antique painted canvas, stripes of roses on a soft green ground, and this colour has been thinly applied to the pine walls, showing the grain of the wood. Accents of a deeper green on the mouldings and faint traces of gilt on the carved upper panels make the room a restful setting for a superb Queen Anne secretary of black and gilt lacquer, and a vast black lacquer Coromandel screen that all but covers a long wall. There are a needlework carpet of geometrical design (suggestion to needleworkers, as a change from the banalities of floral design); a series of light and late Victorian water-colours of rural New York, framed in old gilt; and a collection of the personal irrelevancies that always make Mr. Dutel's rooms so livable—old family photographs; silver and *tôle* urns; a plaster bust of Lifar by Clare Sheridan.

On the table, Mr. Dutel uses bright green Wedgwood faience, silver candelabra, and fine late Victorian damask napkins dyed black, which are brilliantly effective in this setting.

**MURALS ABOUT TOWN:** Alexander Girard's new plaster murals for Charles à la Pomme Soufflé. In the long upper room of this restaurant, the walls are punctuated with large-scale plaster reliefs, each one a diverting still life of food in very high relief and brightly coloured. From fish to dessert, they depict the pleasures of the table most entertainingly and contrast well with the simplicity of the rest of Mr. Girard's *décor*.

Annot's two painting-montage panels for Mrs. James Wise's dining-room are an exciting beginning in this new medium of an original painter. Over the mantelpiece, blended into the shrimp-pink wall, is a composition of fish with gold-spangled scales, actual rope, fish-net, and, in the distance, a pair of sailing ships. On the opposite wall: a flowered panel resting on a marbled shelf, which introduces the Cellophane heart of a flower, ribbon-like strips of pierced metal, a frill of old lace, and sequins, all blended with the sensitively painted mass of flowers and fruits.

Georgia O'Keeffe's great and delicately painted panel for Elizabeth Arden's new gymnasium is framed in dull silver, against the sharp yellow wall and white curtains that repeat the whites of the three "Miracle Flowers." The tall plaster columns that hold alabaster lights, in the corners of the room, and the benches covered with white leather, are well-designed details of this gymnasium, which is certainly the first of its kind to be at all concerned with decoration in any form.

The new show at The Decorators' Picture Gallery has a surprise in the way of a painter turned, for the moment, decorator: Giorgio de Chirico has undertaken to decorate a room devoted to his new paintings. Against walls of Chirico-red, boldly designed chairs and a table in white are set on a black carpet, in a room with black velvet curtains. Black Doric capitals are amusingly scrawled in felt on the chair-seats and in the paint on the table top. From this, the Chirico-blue hall leads to the Degas Room designed by Josephine Howell, the Picasso Room by Jansen, and a room of Primitives in a modern setting by Thedlow.

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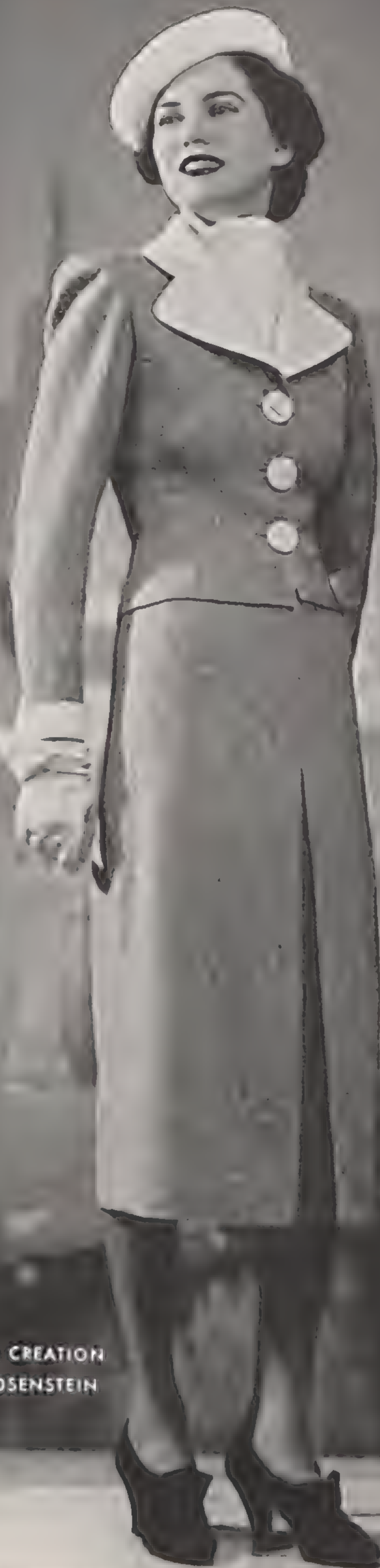
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# VOGUE

INCORPORATING VANITY FAIR

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MARCH 1, 1937

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WITH OUTFLUNG HAND, THE LADY ON THE CURRENT COVER BY WILLAUMEZ SWEEPS ASIDE THE CURTAIN ON THE FIRST ACT OF THE PARIS OPENINGS, PRESENTED IN THIS ISSUE. SHE HERSELF IS IN THE SPOT-LIGHT WITH THAT FLOWER HALO FOR A HAT. NEWEST OF SPRING FRESHETS FOR LATE AFTERNOON AND DINNER, IT IS NOTHING MORE THAN A CROWN OF VIVID BLOSSOMS, TRAILING A VEIL OVER THE BROW, AND WIDE, WIDE OPEN TO THE GENTLE AIR ON TOP. SAKS-FIFTH AVENUE, NEW YORK, CHICAGO

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THERE ARE THREE VOGUES, AMERICAN, FRENCH, AND BRITISH  
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## VOGUE'S-EYE VIEW OF THE PARIS OPENINGS

THE mills of the fashion gods have been grinding for months. Into the Paris hopper have gone all the resources of the earth—and out comes . . .

Colour—courageous colour. Day coats and suits in Gauguin-pink, heliotrope, hyacinth, cyclamen, petunia, ochre, toast, honey, maize, grey, absinthe.

Stripes—rainbow stripes, regimental stripes, awning stripes, Roman stripes, applied stripes—on everything from day clothes to dance dresses.

Egypt—in the mummy-like folds of evening wraps, in the narrow tube-like sheaths of the goddess Isis, in the gaudy fabrics of bayadere dance girls.

Romance—in the flounced skirts of Camille, the crinolines of Civil War belles, and the bouffant skirts and slipping shoulders of the Empress Eugénie.

Torsos—1880 torsos with narrow corseletted drapery from chest to hips, and *au naturel* torsos of the Second Empire.

Multicoloured hats—hats striped with colour, veiled with colour, or winged with the birds of the air.

But we can't even scratch the surface here. Turn the pages, and see the whole panorama of the Openings.





Courage in colour is steadfast through the Paris Collections. At its bravest in these Creed suits: the first, reverless, buttonless (Jay-Thorpe); the second, classic (Bergdorf Goodman). Suzy's straw-and-grosgrain hats



# Sparks from the Paris Openings



SCHIAPARELLI—  
BIRD-CAGE HAT VEILING EYES  
WITH BLACK HORSEHAIR

For day—Paris lauds courageous colour and decorative detail. Look for baroque and gingerbread scrolls, butterfly and flower motifs; stripes, plaids, English chintz prints, intricate pockets, and imaginative buttons. Forget about silhouette. The *couture* is swinging back to the great age of Chanel simplicity. Your jacket is straight and short. Your skirt has a slight bias flare in front. Your top-coat, an equally slight flare in back. Occasionally, there's a slight flare all around a day skirt—either circular or pleated. But all eccentricity and fantasy are relegated to colour and detail.

For colour—try a suit or top-coat in Gauguin-pink, hyacinth, heliotrope, lime-yellow, turquoise, grey, mustard, tomato, or a pastel plaid. Or take beige—all Paris loves it. Beige in subtle honey or butter shades, combined with lemon-yellow, or bright pink, or nasturtium, or wine, or green, or mustard. Of course, you will wear blue or black, but enliven it with striped pipings, a harlequin-printed blouse, a collar or revers of Scotch plaid ribbon, or a checked, plaid, or pastel jacket, or a hat with vivid wings or veils.

For buttons—you can have Schiaparelli's fox-heads, ram-heads, mermaids, or butterflies; Mainbocher's silver metal clasps; Patou's flower-pots; or Marcel Rochas' open books. For pockets—huge patch pockets set waist-high on coats; or double slit pockets with colossal bright handkerchiefs tumbling out; or watch-pockets; or three slit pockets shaping the waist; or little patch pockets set on top of big patch ones; or horizontal slit pockets slashed through vertical slit pockets so the effect is that of a cross.

For hats—wear Audubon bonnets flying quills or wings or any brilliant plumage. Or Schiaparelli's black lacquered bread-baskets filled with cherry blossoms, and Cellophane butterflies. Or her bird-cage hat with a horsehair brim over the face (see it above). Or Alix's fireman's hat with gold strings. Or a Gargantuan cart-wheel of black net. Or Maria Guy's peasant hat with a horsehair brim in front. Or a vivid bandanna wired or stiffened to form a funnel in front. Or one of Reboux's Venetian tricorns, veiled with black Chantilly lace. (See page 81.) Or a toque of multicoloured or white grosgrain. Or a Leghorn-brimmed hat. Or a rough straw sailor with a veil.

For dresses—have printed silks splashed with anything from bees to roosters. Or dark dresses shadowed with short, transparent, flowered chiffon jackets. (See the beautiful Alix at the left.) With dark afternoon clothes, see that there is a lot of white somewhere—perhaps a white lace lining in your jacket or a streaking panel of colour down the front of a dress—a violet panel, for instance, on the front of a green dress, as Alix does it. The news in afternoon coats is a top-coat of silk... silk alpaca.



ALIX—  
UNLINED CHIFFON COAT,  
BLACK SATIN DAY DRESS





LELONG—  
THREE DECISIVE COLOURS  
IN A TAFFETA EVENING COAT



MOLYNEUX—  
ROMANTIC TAFFETA ROBE DE STYLE,  
TACKED UP IN FRONT



SCHIAPARELLI—  
BIRD-CAGE EVENING COAT OF  
BLACK HORSEHAIR; PRINT DRESS

For evening—Paris gives you several themes to choose from. You can feel like a ballet dancer in the short evening dresses of Schiaparelli, Patou, Marcel Rochas, or Chanel—a just-above-the-ankle length, which really looks right this season. You can be an Innocent in Chanel's baby dresses of white lingerie fabric or Kate Greenaway printed ones with short skirts (see opposite page). You can be a fragile Camille or a Civil War Belle in sentimental dresses of lace or net or organza from Mainbocher, Lelong, and Lanvin.

You can be the daughter of Pharaoh in hobbling, mummy-like sheaths banded with the hieroglyphics of an obelisk. Be Du Barry in Molyneux's bouffant dresses of taffeta, with shoulders slipping and skirts tacked up. (See the lovely one above.) Be a Greek statue in Alix's sculptured dresses of draped ombré jersey. Be Dantesque in Patou's romantic coats. Be a gipsy in Marcel Rochas' or Maggy Rouff's full skirts trimmed with flowers. Be a sleek modern in Paquin's net and jet sequins. Be a firebird or rainbow or spinning top of colour—in the bright-banded dresses Lelong—king of bands—makes. Mainbocher uses printed bands in three tones for a dress. And Lelong divides an evening coat into three blocks of colour—blue, red, and green. (See above)

You can look like a bird in a cage in Schiaparelli's large-meshed horsehair coats—black or pink ones worn over plain or printed dresses. For transparency at its best, there is Vionnet—with billowy coats or capes of sheer black lace or flowered chiffon veiling plain or printed dresses. Alix puts a voluminous skirt of black horsehair over a skin-tight printed sheath. Lelong sets lace-encrusted nets over pastel taffetas. Mainbocher, Molyneux, Maggy Rouff, and Chanel veil printed or striped dresses with net coats and capes. Patou does black or yellow lace dresses striped with white organza piping.

For foot fantasy—Schiaparelli's mannequins wore, by day, little kid booties with "Lastex" let into the sides and, by night, ankle booties of braided pastel kid straps—both of which were designed by André Perugia, from Padova. With the evening booties, the mannequins wore short net gloves with flowers tacked on their backs. Paquin has a new floor plan for evening—a red sandal on one foot, a green one on the other. Mainbocher's models came out in Colonial pumps of printed crêpe, to match their printed dresses..... (Much of this fantasy may leave you in a whirl, but, in our next issue, we'll analyse the Openings so that you can pick clothes right for your own life.)





CHANEL—  
SHORT ORGANZA DINNER-DRESS  
(BONWIT TELLER; I. MAGNIN, CALIF.)



CHANEL—  
KATE GREENAWAY INNOCENCE  
DONE IN POPPY-PRINTED CREPE



SCHIAPARELLI—  
BUTTERFLY LINEN BALLET SKIRT  
CUT SHORT ABOVE ANKLES (BEST)





Cleopatra's needle: Molyneux's hobbling sheath of gold and iridescent silk veiled with net (John Wanamaker, New York, Philadelphia)





Circassian dancer: Marcel Rochas' mousseline dress striped in prismatic colours (Altman; Marshall Field). All jewels; Boucheron





In Patou's Collection: the wings of a dream moth hovering over a white chiffon dress pleated this way and that, and bound at the waist with leaves in spring-green. Mauboussin jewels





## WINGED VICTORIES

Dragonfly wings at Molyneux' Opening: fabulous ones of beetle-black net darting down a chained sheath of black crêpe (Salon de Couture, Bonwit Teller; I. Magnin, California)





Pharaoh's Daughters (opposite)  
 Both from Maggy Rouff's Opening.  
 A chiffon cape encasing  
 a mummy-like crêpe sheath.  
 An obelisk of white crêpe  
 with hieroglyphic bands

Whirligig of Colour  
 in Lelong's collection.  
 A black crêpe shaft  
 ending in a pinwheel  
 of brilliant colours









Paquin's black silk jersey cape, dark as thunder, breaking over the rainbow of his chiffon dress that deepens flounce by flounce to the last wide band of turquoise. The same chromatic tones line the cape. (Dress and cape imported by Henri Bendel)

*Rainbow Stripes*





## *Paris Openings*

Molyneux's stripes: black and white and vertical on his dress of dull cloqué crêpe, under a full satin coat in Gauguin-pink. And stripes in the whole colour spectrum streaking across his crêpe dress, cut so very low in front, with a petunia-red coat





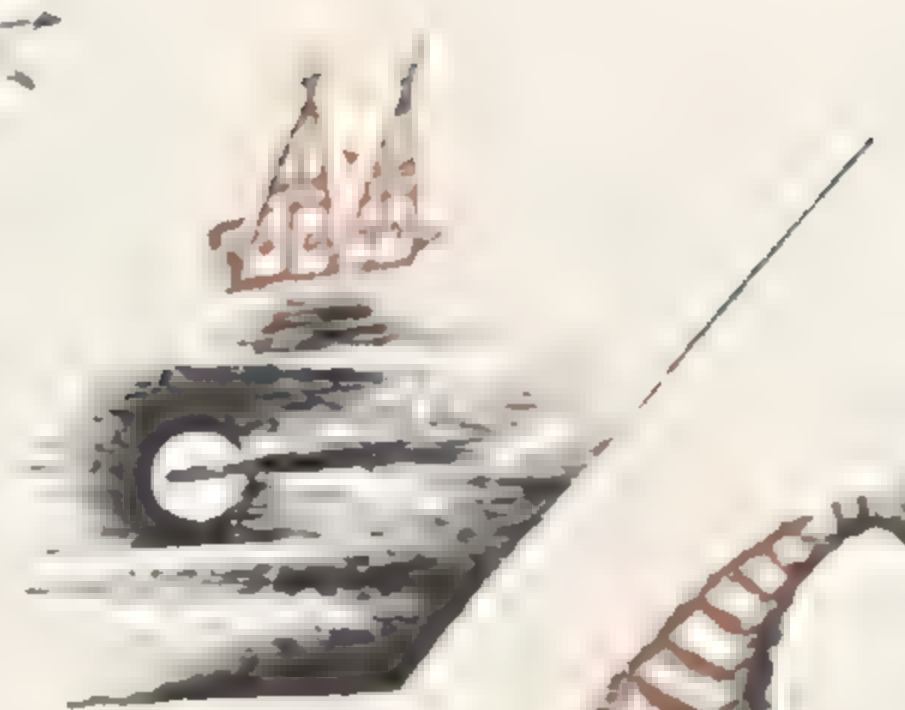
BRUEHL-BOURGES

In this spectacular photograph, Anton Bruehl has caught the strangely terrifying quality of voodoo. Here is the troupe of Cuban *ñañigo* dancers, whose frenzied rhythm is currently thrilling New York





blackens the night-spots



by Miguel Covarrubias

EVER since the "Peanut Vendor" swept the country, no self-respecting night-club in New York can manage without a rhumba band of slick Cubans—with ruffled satin blouses and pencilled moustaches—plucking guitars and singing languid Cuban tunes to the rattle of gourds. But the débutantes, timidly wiggling their hips to these "Latin" rhythms, may hardly suspect that they really come from the innermost recesses of darkest Africa, and that to-day, in Cuba, they still accompany the rites of black magic.

All things—the exotic, barbaric, mystic, secret—sooner or later come to New York, become conveniently tamed, and serve as entertainment. You had to go to the little Café Latino in Greenwich Village to see the robust, unadulterated savagery of the *ñañigos* (pronounced "nya'nyigos"), a secret Cuban Negro brotherhood.

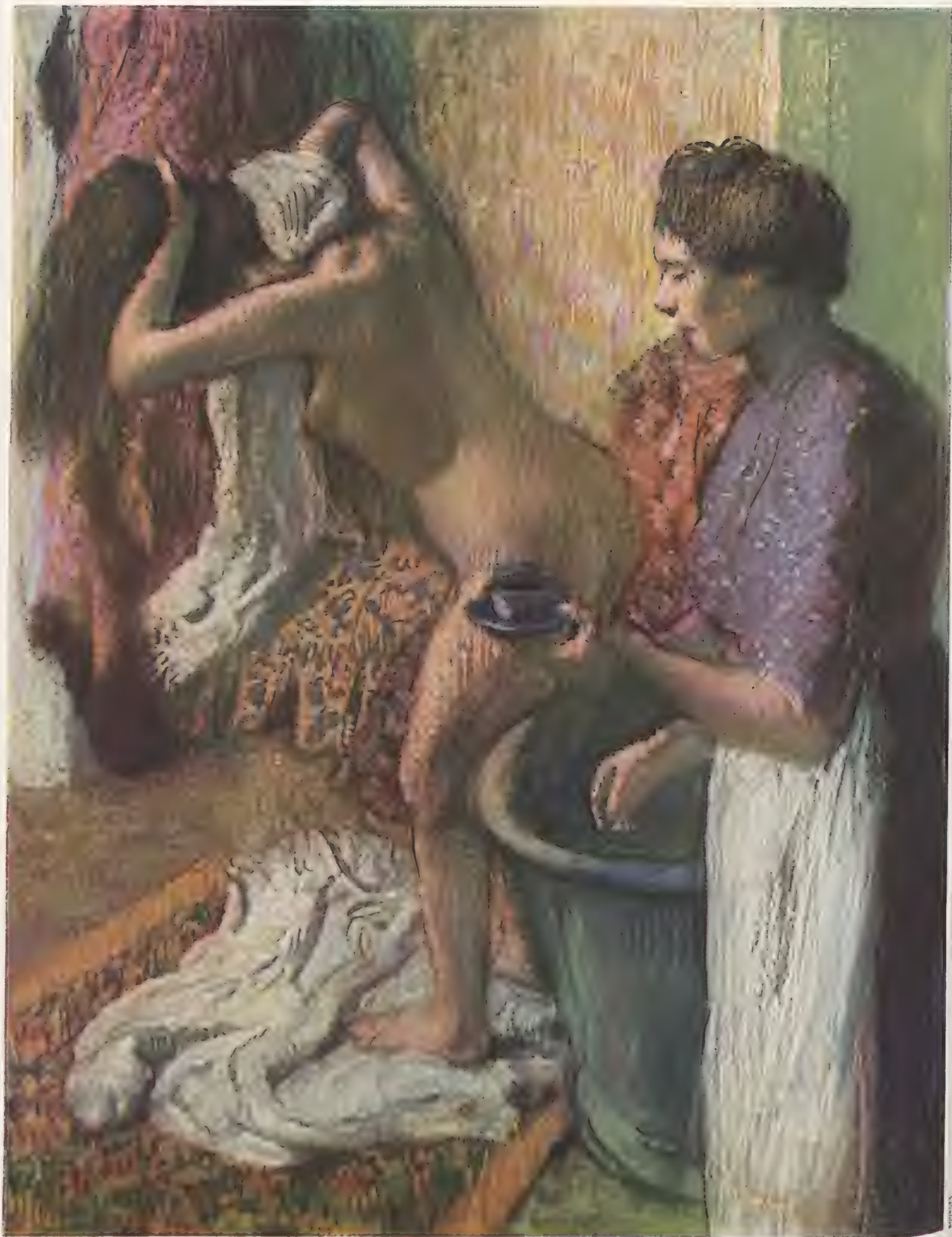
As a troupe of musicians and dancers, they now make considerably restrained appearances at up-town night-spots; but, on their first night in New York, they raised the roof with the thundering of five drums in all shapes and sizes, while Papo and Carmita danced the erotic *diablito* and exorcised the surprised customers, waving coloured handkerchiefs in their faces and tying their feet together. The principal drummer, the *bongosero*, struck the drum with such fury and abandon that the drumsticks flew out of his hands in splinters.

The *ñañigo* rites came to the New World with the first African slaves; and it is interesting that these slaves have developed into two such different peoples as the American and the West Indian Negroes. They all came from the same region of West Africa, with similar cultures and habits; they were all torn from their homes to be packed like sardines into ships' holds that were so low that the slaves could not even sit up during the long ocean voyage.

Those who survived the gruelling experience were herded and sold like beasts to labour under whips and torture. Their only escape was in music and religion. In America, the Puritans had no use for the wild antics and booming drums of the African slaves, so they substituted Christian hymns for their ritual chants. But rhythm was vital to the Negroes, and they turned these hymns into syncopated "spirituals." Even to-day, in their churches, they become intoxicated with pure rhythm and religious ecstasy, and fall into trances as they did in Africa when the Spirits possessed them. (Continued on page 126)







AN ARTICLE ON DEGAS IS ON PAGE 129

'AFTER THE BATH' BY DEGAS



# HOW TO SAVE YOUR FACE

## (1)-GIVE IT GRADE A. CREAMS

**A**MONG the people who succeed in annoying us beyond endurance is the woman who says about creams and such—"Don't you honestly think they all come out of the same pots?" We know two things about this woman—first, that she is not quite bright along those lines. Second, that she will never really get the best of beauty. Furthermore, she usually turns out to be the one whose shelves and drawers are filled with preparations that she's never quite satisfied with. Or she clings to a single cream that she started to use in her 'teens and wonders vaguely why it doesn't do better by her now.

We think, of course, that saving your face is one of the important things in life. The more you can learn about what you are putting on your face, the more brilliant a job you can do. In this frankly factual series, we are planning to tell *not* all, but what seem (to the experts in the game) the points that really help you in buying your beauty things intelligently.

We are starting the series with face creams, because they seem to be preparations that you buy first and use most.

There are three general types of creams that the average face profits by. These don't include the medicated variety or correctives, but just the every-day trio that keeps your skin in good condition. The three are cleansing, softening, and finishing. Perhaps you don't need all three, but most people do, and, when you start to invest in them, here are the things to look for.

CLEANSING CREAMS divide themselves into the liquefying and (for want of a better term) cold-cream varieties. You can't miss a liquefying cream, because it is labelled as such, and it turns completely liquid on your skin. It is especially good for quick cleansing, and it is ideal if you have an oily skin but like to use a cream on it. Liquefying creams won't remove heavy make-up as thoroughly as creams with more body. And, while they give a little smoothness to the surface of the skin, they aren't intended to do a job of softening. That is the reason this type of cream is falling off in popularity in this country of dry skins. We eat so few fats in our ordinary diet and live in such dry climates that the American skin is primarily dry, and, when we put creams on that skin, we want the effect to be softening, even though the primary purpose is something else.

The reason that cold-cream is something of a misnomer for the second type of cleansing cream is that we are apt to think of cold-cream as the old-fashioned, heavy variety to which modern creams (the type that all fine makers produce) bear no relation at all. These cleansing creams with more base than the liquefying variety are often very light. They have a whipped-up look that comes from the whipping and beating that go on in their making. You can detect

the oils in them immediately, and they will soften your skin to some extent while they cleanse, although they are not so rich as emollient creams. These creams prove the best cleansers for a normal or dry skin. For a young skin, or a normal one, you may be able to get along perfectly well with this one type of cream alone.

SOFTENING CREAMS come to you under a variety of names—skin food, tissue cream, nourishing creams, feeding creams. But, under any name, they are emollients, and their object is to soften your skin. The best of these creams are as rich in oils as they can be made, but they are always lighter than the old type of skin foods with their heavy, larded look. If you have an oily skin, you don't need such a cream; if you have a dry skin, you can't live without such a cream. It supplements soap-and-water cleansing. It is primarily to be used at night, when it can get in its most prolonged softening work, but that doesn't mean that you have to go greasy to bed. On the contrary, these creams do better work when the skin isn't loaded with them. Apply a film of softening cream and work it in gradually. Let it stay a few minutes, to seep in as much as it will, then wipe off the surplus entirely. Slapping on a thick layer only clogs the pores and attracts dirt, as your wash-cloth will show you the next morning.

FINISHING CREAMS provide a base for your make-up, so it will go on smoothly and stay on longer. Even if you don't use such a cream regularly, you should have one for special occasions, because it certainly does things for your face. Also, these creams provide a certain amount of protection against the elements. Usually, the kind that lies on the surface of the skin, rather than disappears into it, gives the most lasting finish. Some of these finishers have a satiny, smooth texture that provides a mat surface. Some are semi-liquids, emulsions that soften as well as make the powder stick. There is, too, a new trend in the powder bases that come in a wide variety of shades, that actually add colour to your face, and that verge on the professional make-up field. With these, as with all finishing creams, the trick is to use a minimum amount. Too heavy a foundation spoils a make-up. Also, you should have plenty of time and patience and a good mirror, when you experiment with the theatrical type of foundations for every-day use, but they are well worth the effort.

You know your own face and what it needs. If you are in doubt about just what creams from your favourite makers fall into the classifications we have given here, we can answer that for you. If you don't have special favourites of your own, or would like to branch out and discover some new ones, we shall be delighted to give you the specific names and makers of creams of these three types.

Next article—tones and astringents!



# "No Trouble at all"

by Ludwig Bemelmans



THE world is full of *maîtres d'hôtel*, many of whom are able, well-informed men. But only one in a hundred thousand is blessed with that rarest, most priceless of qualities so generously evident in Theodore Navarre, *né* Navratil, the *maître* of the Cocofinger Palace Hotel in New York.

We see this peculiar talent in the profile above, behind the ear, under "Detail and Executive Ability." It is the faculty of "Anticipation," an astral clairvoyance with which to sense catastrophe, anywhere in the wide realm of his authority. Not only to feel it ahead, but to prepare for it and minimize the effect thereof.

One more look at the graph, and it is evident to any one why, with such talents, Theodore has come up, up, up, from the position of third piccolo at the humble "King Wenceslaus" in Przemyśl, through the pantries and over the red carpets of Madame Sacher's, the Negresco, Shepherd's, the Meurice, Claridge's, up to the golden doors of the restaurant of the hotel of hotels—the Cocofinger Palace.

Theodore smokes Dimitrinos, he has ten dozen shirts, Lobb makes his boots, he is driven in a Minerva, thinks in French, his hats come from Habig in Vienna, and both Noel Coward and Cole Porter have asked him who built his fine tail-coats.

To his many subordinates, he speaks through his assistant, one Hector de Malherbes, who at one time worked for Max Reinhardt. (This temperamental æsthetic experience had fitted Malherbes most admirably for his present position.) Between the *Maître* and Malherbes was perfect, wordless understanding.

Never was proof positive of Theodore's great talents and of the mute felicity of Malherbes more clearly demonstrated than on the night and day of February the twenty-fifth, 1937.

On that Thursday at three-fifteen in the afternoon, when the last luncheon guest had left, Theodore leaned on his desk with the seven drawers of the week and nodded gently to Malherbes.



Malherbes bent down to the drawer *Jeudi*—because it was Thursday—and took from it a salmon coloured folder with a sulphur label, on which was written: "Birthday Party, February 25, 1937, Mrs. Lincoln Washington Kelly."

Theodore carried the folder up to his room, Malherbes bowed and left. In his room, Theodore took off his fine tail-coat, which was rounded from much bowing, hung it up, sat on his bed, and carefully unfolded the bills that five-, ten-, and one-dollar patrons had pressed into his hand. He added them up and entered into a little crimson book: February 25, *Déjeuner* \$56. Then he took off his boots, leaned back into the pillows, stretched his toes in the sheer, black Sulka silk socks, and opened the salmon coloured folder.

Madame Lincoln Washington Kelly was a difficult and exacting client.

The Italian waiters called her *bestia*, the French *canaille*, and the Germans *die alte Sau*. She had a desperate countenance, partly concealed by a veil; behind this, her face shone the colour of indigo. Her skin had the texture of volcanic rock seen from the air, with dirty snow swept into the crevices.





She dressed with complete immunity to fashion, except for the Beaux Arts Ball. On the night of that elaborate *affaire*, she came with her friend, the "Spirit of the Midnight Sun," and together they had engaged the rooms and made the preliminary plans for this birthday party, of which Malherbes had said to Theodore in sotto voce French, "It is not a birthday party—it is a centennial celebration." Theodore had stared him into silence.

After many more visits and consultations with architects, stage designers, and florists, Madame had decided to build, at one end of the ballroom, a replica of her Miami retreat, "O Sole Mio," in its original noble dimensions. This was to be set among hibiscus, poinciana, and orange-trees in bloom, surrounded by forty-foot royal palm-trees and fronted by wide terraces. Cutting through the centre of the room, from the terraces on the north to a magnificent flight of stairs on the south, ran the lagoon, filled with real water, and in this water was to float the genuine gondola which Mr. Lincoln Washington Kelly had brought as a souvenir from Venice and taken all the way to Miami. The stairs on the north end rose to a balcony; from there, a birthday cake was to be carried down, placed on the gondola, and rowed across to Sole Mio, where Mrs. Kelly's own darkies would bring it to her table to be cut.

The gondola was in Miami, also the royal palms, also the four white-haired darkies, brothers named Morandus. The Fire Department had sent a captain to study the position of the hydrants and windows, to connect a pumping truck, and to fill the lagoon, which, it was estimated, would take fourteen hours.

To do all this properly, the complete entertaining facilities of the hotel had been rented for the three days preceding the party and for an additional two following it, to clear away the debris.

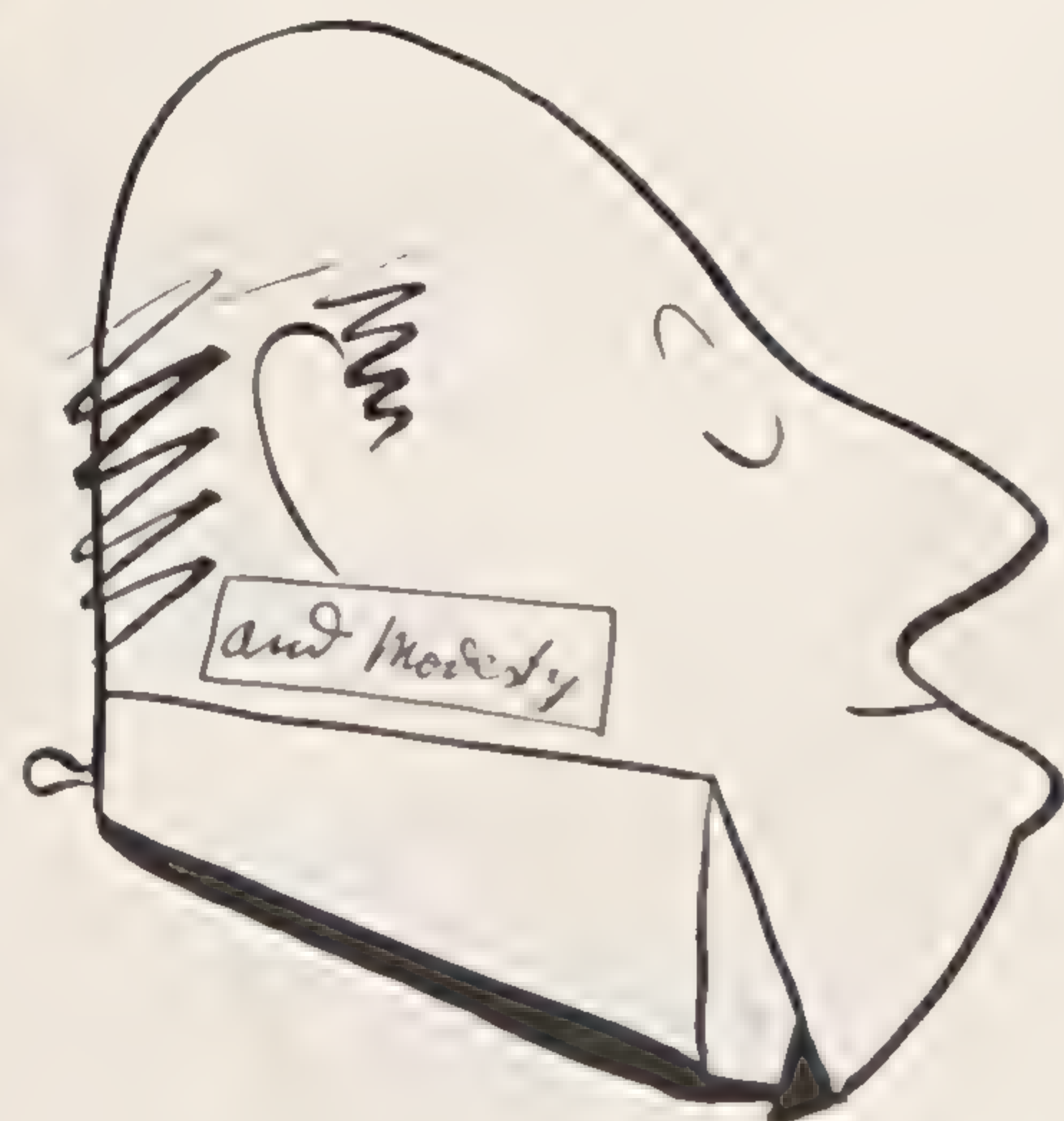
Since Monday morning, the house was filled with draughts from open doors and windows, tall ladders, and empty smilax crates.



Careless carpenters, careless stage-hands, florists, and careless plumbers ruined the peace and the carpets of the hotel with hammering, riveting, and soldering together the two-hundred-foot tank. Following on the heels of the plumbers came the painters, who painted the sides of the lagoon emerald-green and a pattern of underwater scenery on its bottom, an eminent artist from Coral Gables supervised this.

The menu for this party was dictated by Madame herself, without benefit of Theodore's advice. It was in the tradition of her entertainments and composed itself—at twelve dollars a cover for four hundred guests—of the following: *Caviar aux Blinis, Bortsch, Homard Sole Mio, Faisan Miami, Purée de Marrons, Pommes Soufflées, Salade Lincoln et Marthe, Bombe Washington, Café.*

For the one thousand, five hundred additional guests for supper, she had chosen an equally unfortunate repast. This, at five dollars a cover, consisted of: *Veloute Marthe aux* (Continued on page 151)







Here is still another barrage of stripes from the Paris Openings. At the left, Creed's black wool jacket with decisive white stripes. That's an hour-glass crown on Agnès' hat. Hermès gloves. (Jacket imported by Jay Thorpe)

Below is another way Creed awards stripes—for decoration only. Red, white, and blue silk stripes to touch off a black wool vest-jacket and dress. More stripes on Valois' hat. Hermès gloves. (Suit: Bonwit Teller; Marshall Field)





HORST



Salvos of applause saluted this Creed. A slate-blue wool dress with blue-and-white striped silk piqué forming the bias gilet and piping the high-pitched pockets. Red and blue feathers on the Rose Valois hat. Creed gloves

Lelong manœuvres his stripes into an arabesque design—deep red stripes outlined with gold embroidery on a navy-blue wool crêpe suit. The blouse is in red. Chéchia by Louise Bourbon. Hermès gloves. Jewels from Boucheron

## SERVICE STRIPES FROM THE PARIS OPENINGS





## FRENCH BAROQUE

(Directly above) Marcel Rochas' Opening bow to baroque—a greyish blue wool coat splashed across its yoke with intricate red embroidery and worn over a black crêpe dress. Even the blue sash on the dress has the rococo embroidery. (Imported by Jay-Thorpe.) Maria Guy hat

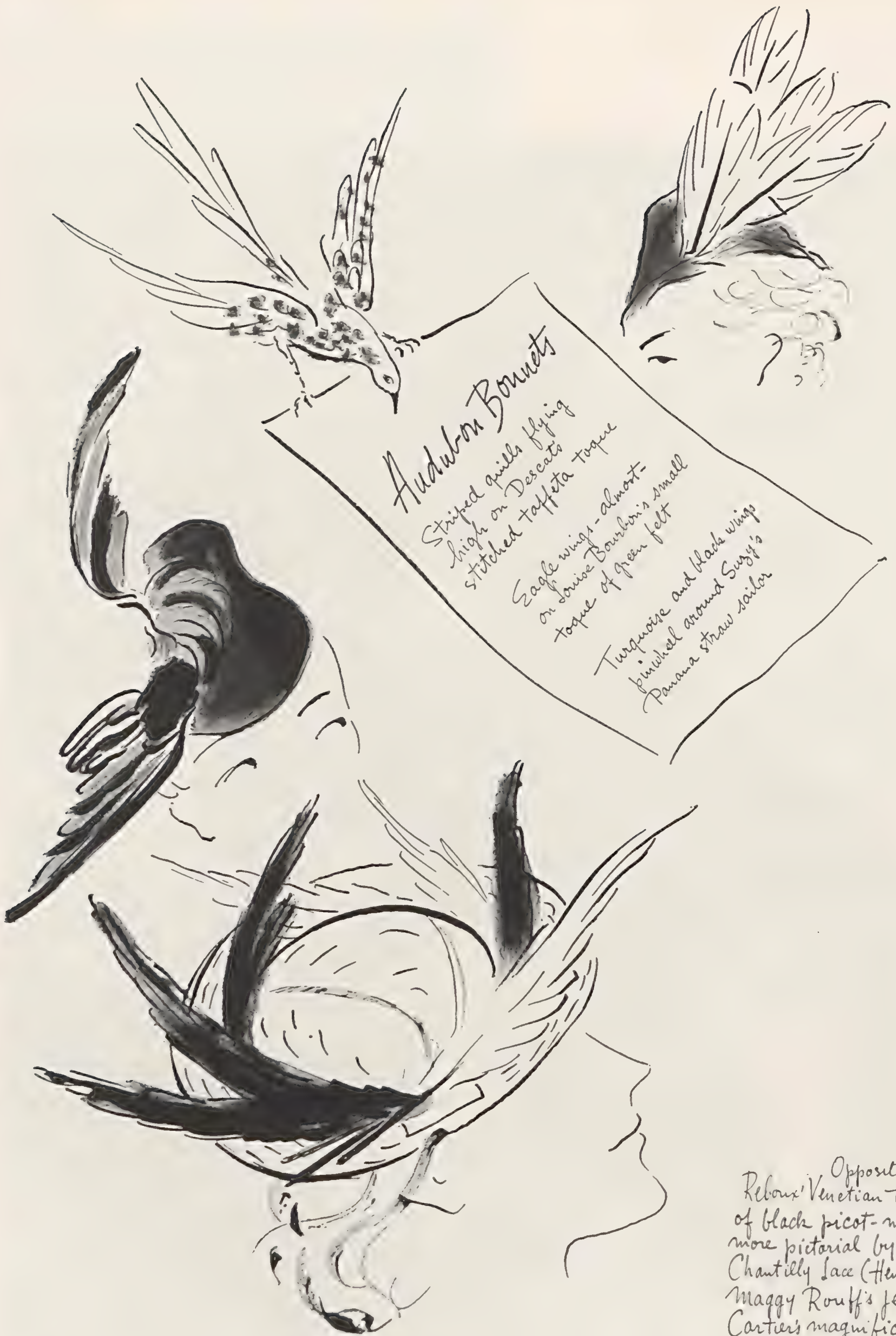
(Upper left) Marcel Rochas' tie-silk jacket: its woven design interjected with dots and dashes; its colours—some of Rochas' loveliest—cyclamen, deep blue, and purple-blue over a matching blouse and a purple-blue wool skirt. (Imported by Lord and Taylor.) Maria Guy hat

(Opposite) Schiaparelli, flirting with baroque throughout her Collection, puts white gingerbread scrolls on a black woollen suit. With it, a frothy blouse. And her black felt Napoleonic hat, flaring boldly off the face; imported by Bergdorf Goodman. Mauboussin jewels









Opposite -  
Reboux' Venetian tricorn  
of black picot - made even  
more pictorial by mists of  
Chantilly lace (Henri Bendel).  
Maggie Rouff's jersey dress.  
Cartier's magnificent jewels









ABERCROMBIE AND FITCH; RANSOHOFFS • (RIGHT) FRANKLIN SIMON

## British

Red, blue, and British, these tweeds—new in line and colour: traditional in hardiness: impeccable in tailoring. Left, a plain tweed jacket over a checked tweed skirt, with antelope accessories

A great tweed swagger coat that you can wear informally in town, as well as in the country—swinging from your shoulders without a solitary button. The colour scheme is as British as the Union Jack





THREE MODELS FROM RUSSEKS

Another enormously full coat—of rough, blue-flecked tweed—with the fulness swept to the front and cinched with a brown leather belt, to match the leather binding down the front and on the sleeves

The jacket of this horizon-blue tweed suit, like so many jackets this spring, dispenses with both collar and revers; instead, it has blue leather binding and an octet of blue leather link buttons

The all-conquering box-coat — double-breasted and flaring like a Gay 'Nineties race-track tout's, but much subtler in colour: an incredibly soft pink tweed, with a collar of the same deep red tweed as the skirt



## PASSION FOR THE PAST

A CURIOUS state of affairs now seems to exist in Hollywood. Every one has gone into perpetual fancy-dress. There apparently isn't a female star out there who doesn't want to put on pantalettes, do her hair up in curls and a frizz, and go bouncing her hoops in front of the camera. It is all very well for them to have their fun, but there is such a thing as monotony. Quaintness and charm can be carried very easily to the point of satiety, and, the first thing they know, their loyal fans are going to rise in unison and cry, "Take away that lavender and old lace!"

In the old days, every once in a while some company would come out with a costume picture, like "Smilin' Through" or "Peter Ibbetson," and you could always rely on Cecil B. De Mille to put a couple of breast-plates and a fringe skirt on Claudette Colbert or a mediæval Mother Hubbard on Loretta Young. But, for the most part, these picturesque interpolations disturbed but rarely the even tenor of the gangster films, the G-Men series, the Army and Navy epics, the back-stage musicals, and the vast celluloid revelations of how rich modern society folk carry on in their penthouses. Was it those jolly and ingenious Warner Brothers who turned the tide—they and their Shakespeare, the imps!—or was it the fabulous and unexpected success of Alexander Korda's British-made "The Private Life of Henry the Eighth," which made Hollywood take the hint and go running en masse to the nearest wig-maker?

From "Anthony Adverse" to "Romeo and Juliet" and from "Little Lord Fauntleroy" to "Mary of Scotland," life in the studios has been naught but a procession of hoops, stomachers, tippets, beau-catchers, kirtles, guimpes, and bustles. (I may be wrong about some of these terms, as I am very ignorant on the matter of fashions and can not tell a gore from a gusset—except that they both sound faintly indecent.) There is apparently no end in sight: Madeleine Carroll's icy English profile obscured by the dripping curls of "Lloyds of London"; Garbo as that famous and moribund mistress of the 'Eighties, "Camille"; Jean Arthur as the two-gun cowgirl, Calamity Jane, of "The Plainsman." Now "Gone with the Wind" is on the schedule with a whole new crop of pantalettes. Myrna Loy, whose proven métier is the flip comedy of modern urban life, will strain after historical heights as nineteenth-century Kitty O'Shea in "Parnell," with the auriculate and dimpled Mr. Clark Gable in the rôle of Ireland's great patriot of thwarted destiny. On the opposite page, you see a photograph of Merle Oberon in the Roman tunic of Messalina, the beautiful and evil third wife of the Emperor Claudius, as she will appear in "I, Claudius," with Charles Laughton.

Although the theory is that all women look prettier when rigged out in something from Grandmother's attic trunk, this is, unfortunately, not true. There are certain of the movie stars, for example, who exude an aura so definitely and unmistakably modern that, when they get into period costumes, they can't help acting a little silly, as though they were dressed up in rented wigs for the Beaux Arts Ball, and pretty uncomfortable, too. Even when a costume improves the appearance, it does something appalling to the gait, the gestures, the voice. (Continued on page 121)

MERLE OBERON goes once again into antique costume—this time as Messalina, the third wife of that scholarly Roman Emperor, Claudius, who quite timidly, but definitely had her executed. Charles Laughton, incidentally, will be the Emperor in this Korda film of Robert Graves' "I, Claudius." (Miss Oberon is posed here against the Roman ruins of Bérard's setting for "Symphonie Fantastique")







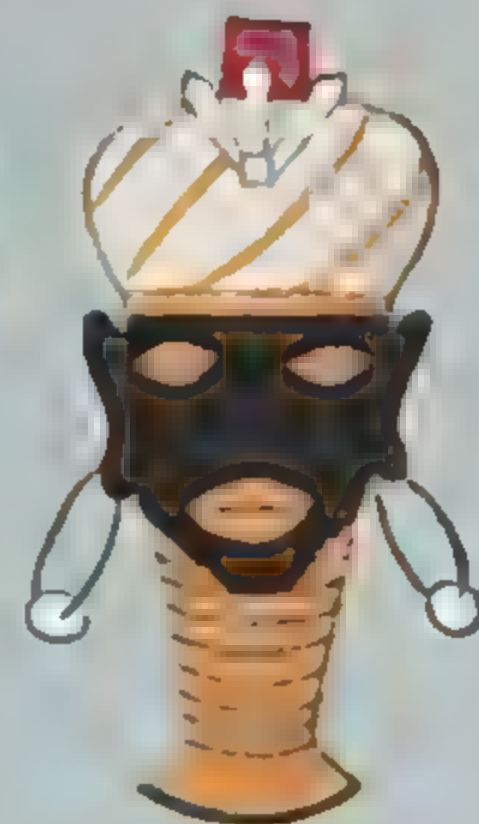


*On your sleeve - Cartier's  
tailored bow of diamonds*

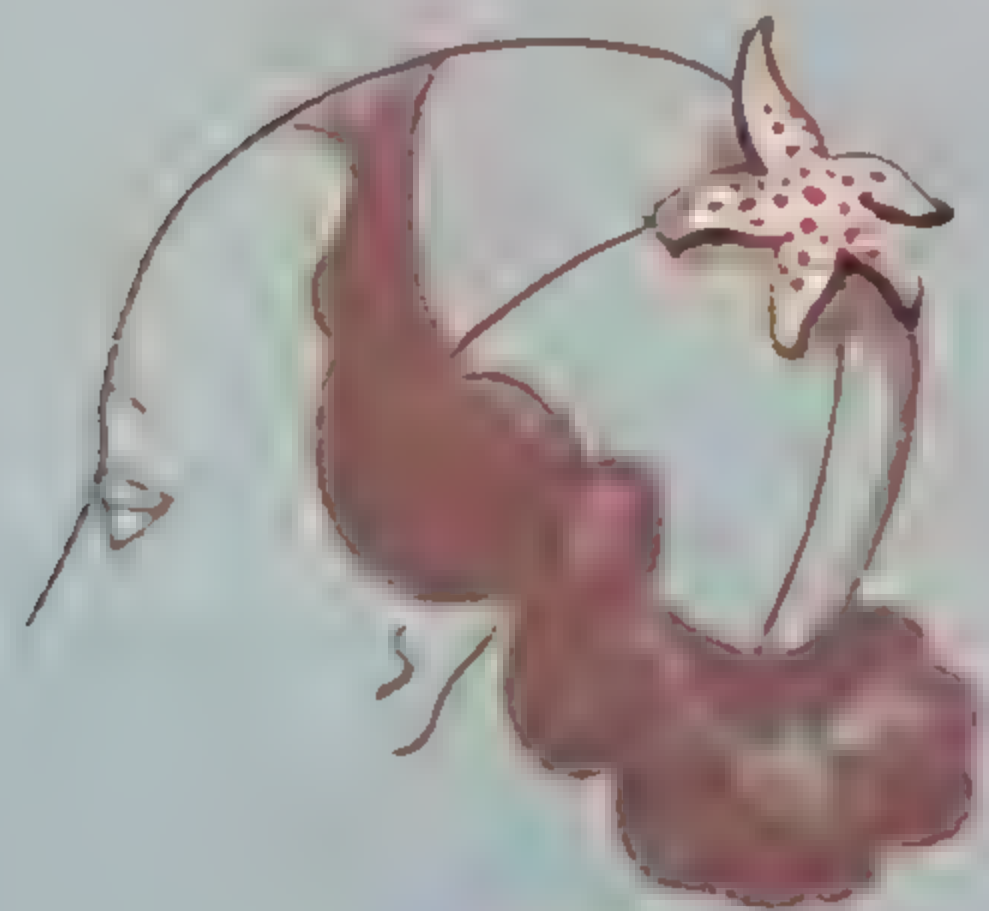


*Huge solitaire sapphire -  
Cartier's new clip*

*Blackamoors in lieu of buttons -  
Cartier's gold-and-lacquer clips*



*Amusing place for  
Boivin's ruby starfish*



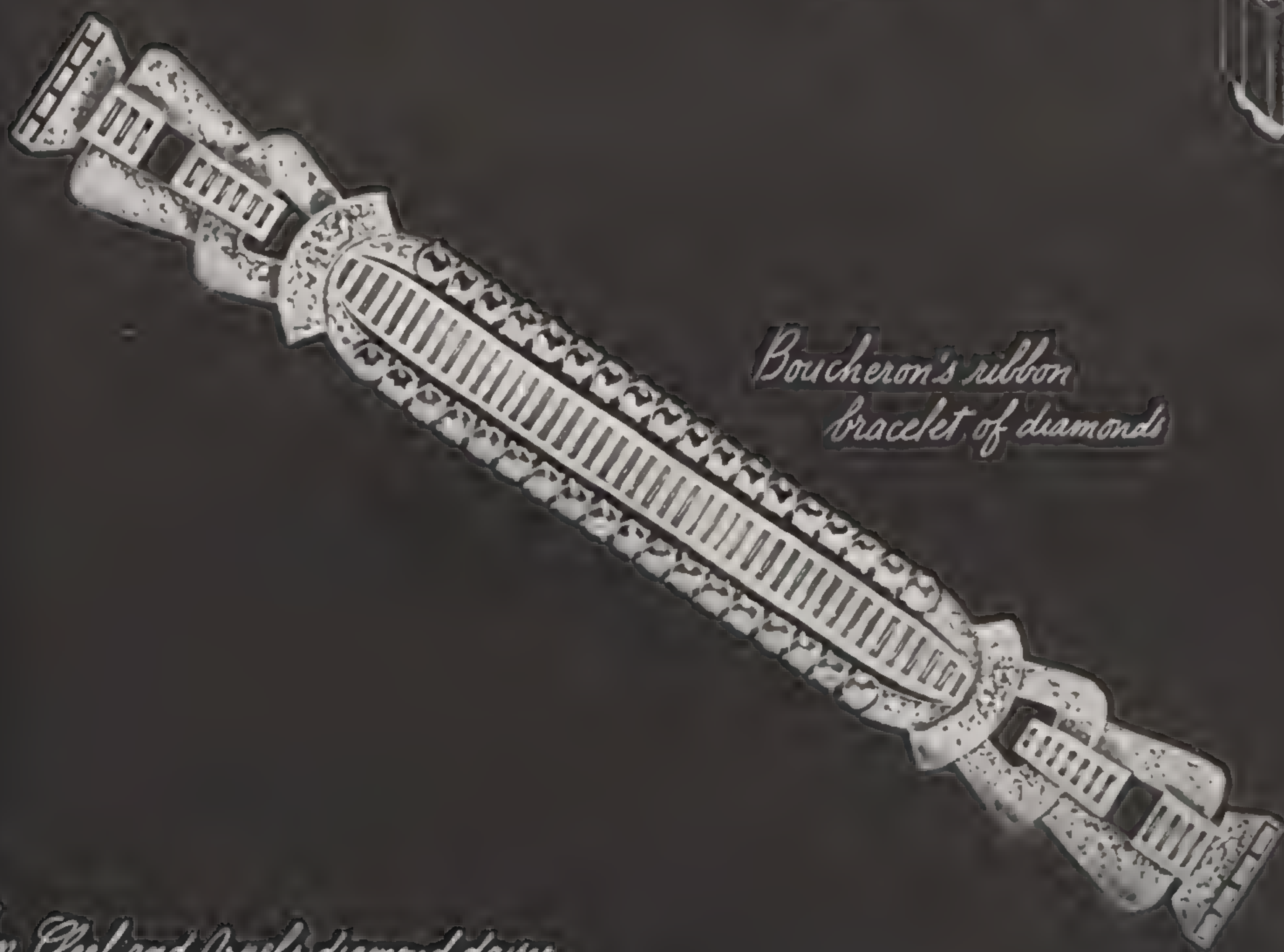
*On a lapel - Boivin's  
six-inch bunch of grapes*



*Cartier's gold-and-lapis earring.  
Topaz baguettes on  
Cartier's gold bracelet*



*Boucheron's ribbon  
bracelet of diamonds*



*Van Cleef and Arpels' diamond daisy*

# Flashes of Wit



*Mauboussin's gold-and-  
topaz ear-clip*



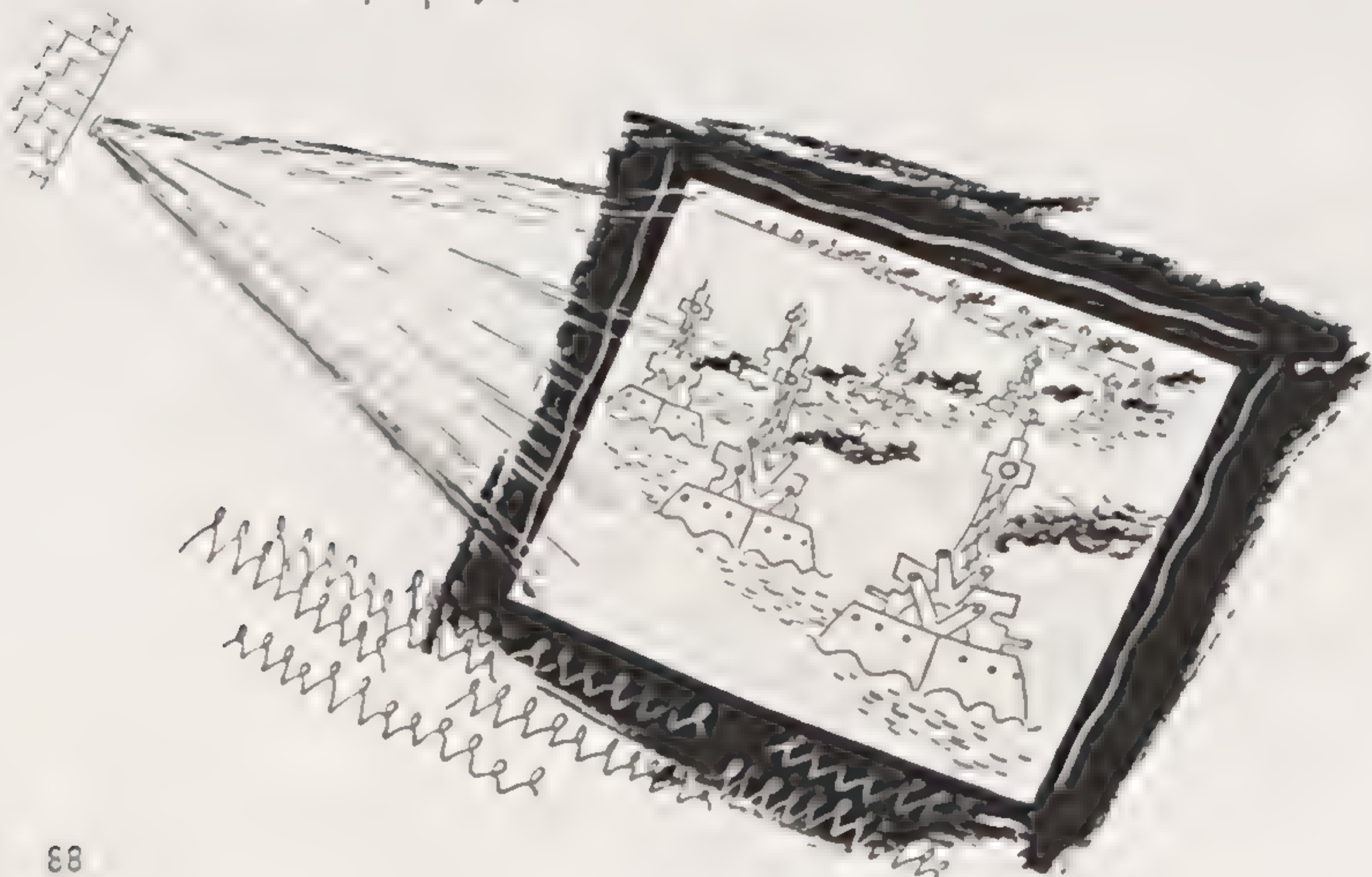
*Fringe of diamonds.  
Osterlag's ear-clip*





Thumbs down

Vogue's



ON the catarrhal style of James Hilton, whose wistful tales, full of throat-clearings and "har-rumpf" in the manner of Little Lord Fauntleroy's crotchety grandfather, sound like a cold in the head.

On the pro-and-con side of Surrealism, on all the once witty catch-phrases with paranoia prominent; on the absurd elevation of a number of embarrassed thinkers, once divinely innocent of art theories, to art criticism; on full fatuous lines about infantilism, Dali-ism, and the irrational in art, a movement, incidentally, which has only been exceeded by the irrationality of spectators on both sides of the argument.

On the kind of people, and their thwarted sense of humour, who think "You Can't Take It With You" isn't funny.

On all the *hoop-la* about the "town's grandees swooping down, all ermine and monocles and white fox" to the openings of everything from a sardine can to the Metropolitan Opera; on the twenty-four sheet bad manners of the people who go out to bars between the acts, and then come back in the middle of the second act, whispering, like titmice, in the aisle; on those bored faces, backed by the boredom of those zebra stripes, which indicate El Morocco to the unfortunate initiate, squinting out at one in half the newspapers and magazines. (Sometimes, however, it is through the smoke-pall of the Stork Club.)

On people who keep complaining at every party that they are dead, exhausted, worn out, and have been out every night for five months—the night-watchman complex.

On all the to-do about Shakespeare this year, with designers and actors elbowing one another out of the way, while only Variety, the Bible of the amusement world, keeps its head and a head-line, always ready with the terse announcement, "The Bard a Floperoo."

On people who rage at dramatists and novelists for not solving—in their plays, their novels—such minor problems as War, Munitions-making, Child Labour, the Divorce situation and its effect on children, preferring their writers, if they can not be helpful, to stick to snap-shots of triangles.

On the newsreels, with the world fermenting, showing the eternal fleet, steaming in or out of harbours, or just rolling in the middle of the ocean; on the turmoil of Rockefeller Plaza, always seething with rabbits, or ice-skaters, or just commuters cooking in the broil of the summer sun; on anybody who still says, "De-lovely"; on Martinis.

On the people who quote juicy, purple bits, straight from the Duke of Windsor's lips, particularly his definite plans.



# spot-light



ON the twisting traceries, the Persian embroideries of Philip Guedalla's style in *The Hundred Years*, in which he scrapes the skin off the last century, exposing the quick nerves linking the Western World together.

On Buddy Ebsen, that apple-knocking tousle, whose dancing fame and whose heart-breaking abilities are rapidly approaching those of Fred Astaire—and for exactly the opposite virtues. Unlike Astaire, of Nebraska, that essence of chic, of top-hat, white tie, of an embarrassing nonchalance, Ebsen, of Orlando, Florida, is a corn-fed delight, with the body distortions of the Negro, the white wide-fingered patterns, just old Turkey in the Straw. Those feather feet of his once dawdled behind the soda-fountain in the Long Island Concourse of the Pennsylvania Railroad. (He was the slowest clerk there.)

On Joyce Carey, whose cockney barmaid is one of the chief delights of Noel Coward's "Still Life." (She has an "Ow, gow ahn, Mr. Godby," after a snatched kiss, that is fairly priceless.) On the lunatic dialogues of ventriloquist Edgar Bergen, whose dummy is an ingenuous comic, named, artfully, "Charlie McCarthy."

On the excitement of having Wagnerian opera raised to such distracting felicity of production that audiences fail to carp, and critics are reduced to burblings. On the magnificent Flagstad, who for twenty years sang at Oslo, mildly, brought up a daughter, and knitted. Now that she is in the boiling process of becoming a legend, she still knits, drinks a half-bottle of champagne when the performance has gone well, sees all the Garbo pictures, and has brought back the legend of a golden-voiced, golden-haired Brünnhilde to the Met—the Brünnhilde of that magnificent, bear-hunting Siegfried, Lauritz Melchior.

On the open-air taxicabs, partly because it is so fortifying to sit with a glass plate over your head, with the rain, the snow murmuring above; if you have any luck, you may get a driver who will offer you, as one did, *The Daily Worker*, saying, above the pit of rain, that he was "boring from without."

On the short stories of Katharine Anne Porter, with their minutiae of experience, their deceptive gentleness of manner; on the superb invective of the hockey galleries.

On the WPA Federal Theatre Project, which has been amusing thousands this winter with "Dr. Faustus," "Horse Eats Hat," and the sledge-hammer drive of "It Can't Happen Here" (in spite of all its exposed faults). And on milk.

By Allene Talmey







## BLACK TIE

for him; for her, dress-down drama—the simplest black crêpe sheath and jacket, made festive and significant with black patent leather appliqué and skull-cap (from Hattie Carnegie; and I. Magnin, California)





STEICHEN

**WHITE TIE** for him; for her, a dress of a new indefinable fabric—black shadows, more gauze than net, etched with blue-white lace flowers (Jay-Thorpe). All jewels; Tiffany and Company. Men's evening clothes from Wetzel





**PRINT WITH PLAIN**



**LIGHT WEIGHT WOOL**

**ALL-OVER PRINTS:** Either flowers bigger than Burbank's fondest hopes, or small symmetrical patterns, very neat and tidy. First: One of the former species—red, white, and black, in a soft jacket-dress. Grey-and-white soldiers keep strict file across the black crêpe ground of the next. Third: An orange, yellow, and brown print for now, and later on with a cart-wheel. These three models are from Henri Bendel

**THE LITTLE BLACK DRESS** of crêpe, first with lingerie touches, a new draped skirt. Next, with the newest sort of pleating—full-length from the yoke to the hem. Shirred neck and cuffs soften the third dress; green suède defines the waist-line. The last dress drapes its lovely neck, as well as the just-above-the-elbow sleeves. All of these dresses are from Henri Bendel



**ALL OVER PRINTS**



# SIGNS OF THE TIMES



**SASHES**

**PRINT WITH PLAIN:** First, a navy-blue silk suit spurred by a blouse and trimmings of a brighter blue print. From Milgrim. A black velveteen jacket (second), print dress. Bonwit Teller; Martha Weathered. Third: Black silk crêpe dress spattered with printed flowers in the same burnt-orange as the wool coat that is worn over it. From Milgrim; I. Magnin, California

**LIGHT-WEIGHT WOOL,** first in a beige dress tailored so beautifully; Henri Bendel. Then in navy-blue for a simple dress and its flighty bolero edged with white piqué pleating. Altman; and Martha Weathered

**SASHES:** A plaid taffeta one, loud as bagpipes, on otherwise strict black crêpe. Saks-Fifth Avenue, New York, Chicago. And three violent sashes together on matelassé crêpe. Best; Martha Weathered



**THE LITTLE BLACK DRESS**





CECIL BEATON

Down the primrose path—that's where hats are headed this spring. They're a riot of flowers that never saw a herbaceous border. First: Flowers of many colours bank the crown of a blue grosgrain hat. Second: Crownless hats are as fresh as the first primevère. This one is simply a chaplet of flowers. Both, Saks-Fifth Avenue. Third: Two red cabbage-roses flaunt on the brim of this huge Breton, of black Milan straw. John-Frederics; Martha Weathered. Fourth: Primroses cresting a black skull-cap; Bergdorf Goodman. Fifth: Poppies and daisies, a whole handful of them, tossed backward over a blue straw sailor. John-Frederics; Martha Weathered





# EXOTICA

Unexpectedness is the watchword of the flowers that bloom on hats this spring. First, left: A pompon of red velvet geraniums on a black Milan pill-box with a red undercrown; Bergdorf Goodman. Second: Red and blue velvet flowers and ribbons, helter-skelter, on a green straw pill-box; John-Frederics; Martha Weathered. Third: A peasant's bonnet of blue grosgrain with mauve and purple flowers plastered in back. Hattie Carnegie; I. Magnin, California. Fourth: Red wool binds this burnt-yellow straw pill-box, with field-flowers held by florist's pins; John-Frederics; Martha Weathered. Fifth: A blue grosgrain toque with edelweiss; Saks-Fifth Avenue



It is no wonder that nowadays everybody falls in love with Budapest. Paris, so noble in the balanced beauty of its public squares, gives a greater *douceur de vivre*. The new splendours of Rome, grafted upon the old ones, teach that the gods always come back. Mourning becomes Vienna. But there is a violent magnificence about Budapest that is found in no other capital.

It tastes like highly spiced meats. It smells like a severe perfume sprayed on sable furs, and it sounds like the savagely melancholy tunes of the gipsy prima's violin. These are the tastes and smells and melodies you will come across in Budapest all the time. Although red and gold are rarely found in Budapest's colour scheme, I can't help thinking of Budapest as of a purple-red and golden city out of some Oriental fairy-tale; such is the rich and sensuous joy of life that Budapest exhales, and that is unique in the Europe of to-day.

"There are only one thousand *pengö* (about two hundred dollars) in Budapest, but they change hands every night," Ferenc Molnár, the Hungarian playwright, used to say to explain the high life in the chic Budapest *boîtes*.

But you get the issue clearer, if you twist his bon mot around to something to the effect that there are only one thousand people in Budapest who hold all the *pengö* available in the country, and spend them night after night. It is a small world indeed, that makes Budapest what it is.

This world meets before lunch on the so-called Korzo, walking up and down between the Bristol and the Carlton Hotels. Though that is only a small portion of the long and beautiful *Dunapart*, nobody thinks of ever overstepping these lines of tradition.

In this small world, everybody knows everybody else. "*Keseit csokolom*" (I kiss your hands), say the men to the ladies of their acquaintance. "*Servusz*," is the reply. And they stop for a bout of flirtation and gossip. Flirting in Budapest is thoroughgoing and to the point. Gossip is the same.

This same world, less numerous and more significant, meets again in the grill of the Dunapalota Hotel for supper, after the concert or the theatre.

Unlike such places in other European capitals, here everybody dresses. One great dressmaker in Budapest made seventy new evening dresses for a concert Toscanini gave last winter. The women here, more preciously furred and jewelled and more boldly made up than anywhere in the Western world, radiate an undefined sensual charm. Among their escorts, some have the high cheek-bones, long and widely separated eyes, and the yellowish skin of a Tartar ancestor, and some have the curved noses, the beady black eyes, and the yellowish skin of a Turkish ancestor. Others, blond and blue-eyed, look like Prussian Junkers. The Magyar aristocracy is of a very mixed race indeed.

For those you see here in the grill of the Dunapalota are mostly Hungarian aristocrats. Sandwiched in between them, there may be some successful Bohemians; a few beautiful actresses; a composer of musical comedy, which is something of a monopoly with the Hungarians; a playwright; or even a publisher. A couple of bankers and industrialists—some of them knighted by the old Austro-Hungarian monarchy—are the occasional link between these groups, which otherwise have very little contact with one another.

Hungary has no intelligent and politically influential bourgeois middle class and never had one. For about one thousand years, the feudal aristocracy and the gentry, the so-called "historical classes," have been rulers of the country. (Continued on page 137)

# KISS-YOUR-HAND BUDAPEST

BY COUNTESS WALDECK

Opposite: "The Masque of Kings," Maxwell Anderson's third play of the season, has Henry Hull as Crown Prince Rudolf of Austria, Margo as Mary Vetsera: the two whose love-story, enmeshed in royal rivalry and intrigue, ended in tragedy at Mayerling. Lee Simonson did the magnificent set and costumes for this Theatre Guild production









MRS. WILLIAM R. HEARST, MRS. JAMES CORRIGAN, PRINCE OBOLENSKY



MRS. DOUGLAS FAIRBANKS, CONSTANCE BENNETT, DOUGLAS FAIRBANKS



MISS RUTH FORD, MR. CECIL BEATON, MR. CHARLES FORD



MR. EDMUND S. TWINING, JUNIOR, MRS. ALEXANDER C. FORBES



MR. AND MRS. T. MARKOE ROBERTSON



MR. ROY LARSEN, MR. AND MRS. HENRY LUCE

ONLY one guest failed to show up at Miss Elsa Maxwell's recent barn dance at the Waldorf-Astoria—Mr. Donald Ogden Stewart's cow, who, on her way down from the farm, had to stop off at Albany to have a calf. Pinch-hitting for her, Mr. Allan Ryan's heifer arrived with hoofs shod in felt slippers in deference to varnished floors. Two donkeys, twelve hogs chaperoned by a hog-caller from Ohio, Mrs. John Schiff and lamb, Prince Serge Obolensky and pig, Mrs. Henry Luce and duck—all told, some four hundred people and their more tractable live stock did get there.

Certified milk and champagne fizzed from a mechanical Moët cow; Ray Bolger soft-shoed the "Turkey in the Straw"; Bert Lahr sang "Chop, Chop," while Beatrice Lillie tossed wood-shavings; guests aped yokels, milkmaids, blackbirds, scarecrows; and, for one night, the Waldorf paled Marie Antoinette's bucolic fancy. For one night, too, the hotel's domestics got away from their normal lives. Their wooden chairs confiscated for the party, they sat down to supper on the scorned ballroom chairs of plush and gold.





D-Caller, Hogs, and Guests

# BARN DANCE



MARIO PANSA, MR. LAUDER GREENWAY



MRS. BERTRAND TAYLOR, HOSTESS ELSA MAXWELL



MR. OLIVER MESSEL, PRINCESS NATHALIE FALEY



MRS. AND MR. JOHN SCHIFF

RENE LOMSE





I. MAGNIN, CALIFORNIA

NELSON

Spring weather is apt to be inconsiderately chill—mediate with such transitional furs as these. Above, box-reefer of Safari-Brown Alaska Sealskin, with a flourish of freesia and mimosa. Beige felt hat tied with jersey

That fine fair weather fur, galiak, built this brief jacket with shorter sleeves—take note of its jetty sheen against a beige jersey dress and straw hat. Giant freesias give advance notice of spring. (Flowers from Irene Hayes)



LORD AND TAYLOR

## SPRING FURS, SPRING FLOWERS





STEIN AND BLAINE

Infinitely luxurious—a sable scarf so contrived that it may frame your face or hang nonchalantly over your shoulder. Wear it to italicize pastel tweeds. Illustrated with it, a wide tip-over beret of flexible straw braid

For afternoon or after dark, a supple white caracal jacket, shown with a black straw hat deviating slightly from the Breton. Surprising and spectacular are the tightly bunched red geraniums at the collar. Marcus jewels

Silver fox is practically a round-the-calendar fur; here, facing spring, are two lavish skins to swirl around your shoulders. Tip-forward black baku toque by Nicole; jewels from Marcus. Tapestry background; Modern Age



JAC THORPE

GUNTHER







CECIL BEATON

COAT FROM BLOOMINGDALE • FOR SHOPS IN OTHER CITIES, SEE PAGE 132



# BLACK AND TAN

A WARDROBE IN SHOPS THROUGHOUT THE U.S.A.

**B**LACK and tan, black and tan—on these two born colour affinities, we've built a spring wardrobe, and brought it within easy reach by putting it in shops throughout the United States. And what perfect colleagues these colours are—they team together so naturally they're rapidly gaining the status of a spring classic. Almost all clear-skinned America can wear them. What's more, there has rarely been a colour scheme with more elasticity—you can change your mind occasionally by adding a third or a fourth colour. It's a partnership with as much authority for town clothes as for country week-end clothes. And it isn't so decisive that you're tired of it even before your public is.

Since last September, when Vogue reported "Black with beige is infallible," this black-with-neutral idea has snowballed its way to triumph. Eyes accustomed to seeing the frank contrast of black with sharp blue, purple, green, now find it good to look on the subtlety of neutral shades with black. By neutral we don't mean namby-pamby shades, but the clear richness of Melba toast, of honey, of taffy, of fresh-churned butter, of maize; the muted softness of stone, *grège*, putty.

No wonder then that we've picked this black-and-tan wardrobe for spring, which is shown on these six pages and which you can buy, in the shops listed on page 132. If your own city is not listed, write to Vogue's Information Service, and we will help you discover the clothes as near your home as possible.

Two coats form the keystone of the wardrobe: one a fitted town coat in butter-tan (under \$65), the other a black box-coat for town-and-country. Three dresses, all under \$40 each, are included: a black-and-tan printed silk; a black silk jacket-dress with a butter-tan sash; and a beige wool dress. The beautifully fitted butter-tan coat does credit to the printed dress for lunches, or the short-sleeved crêpe dress worn without its jacket. All three dresses can go under the black coat.

For suits (see them in the Finds of the Fortnight, pages 106, 107), we picked a soft black wool dressmaker suit, with as many different sides to its character as we show blouses to wear with it. The second suit is a casual tweed, black for the jacket, beige for the skirt—and three blouses for it. Juggle all these together, and, with even a modicum of care, you'll have success.

We even had a finger in the accessories for this wardrobe. On pages 104 and 105, we show two brilliant scarfs. The four pairs of gloves should take care of all the exigencies of costume changes. For incendiary purposes, there are choker necklaces of bright beads. Four different belts (on page 132) each give a fillip to the three dresses. And three bags (pages 104, 132)—two black, one tan—see you through any day you can name.

Opposite: The butter-tan wool coat that's the cornerstone of this wardrobe, and a perfect affinity for black. Team it with the black or black-and-tan dress we show, and your spring wardrobe is made. Right: One dress to ally with the aforesaid coat—a black-and-tan silk—we had the tan of the print dyed to match the coat exactly



LORD AND TAYLOR





**NECKLACES AND SCARFS:** Flick colour into this black-and-tan wardrobe with this multi-strand necklace, top, of bright turquoise or coral beads (from Saks-Fifth Avenue). Or with the lower necklace of garnet rondels (Altman). Loop about your neck the Paisley Glensder scarf (Altman). Or regimental-stripe Echo square (Abercrombie and Fitch)

**GLOVES:** Pull on these long black suède gloves when you wear short sleeves (Saks-Fifth Avenue). Meet all other exigencies with the short suède Ireland gloves, with kid thong lacing (Arnold Constable). Or with the Aris doeskin with hand-whipped stitching; Bonwit Teller. Or the Edelweiss beige French doeskin, hand-stitched in black; Lord and Taylor

**BAGS:** Carry, in the afternoon, the Koret black patent leather bag—hanging by its firm strap (Bonwit Teller). For sports or casual town wear—take this beautiful pig-skin bag, neat, square-bottomed, hung by a strap, and fastened with a fine safety lock (John Wanamaker). Shops in other cities also have all these—see page 132



## BLACK AND TAN

**BLACK COAT (opposite):** And there is the black coat that dovetails into this black-and-tan wardrobe. One of those short, boxy idols of the season in which you can easily detect Creed's British touch. Black cheviot it is, and you wear it in town or out, over suits or over either of the dresses shown in the upper corner (Bonwit Teller)

**DRESSES (opposite):** First—a jacket-dress of black silk to wear either with the black coat or the tan coat—for the sash on the dress and the lining of the jacket have been dyed purposely to be congenial (from Bonwit Teller). Second—a soft wool beige dress, Talon fastened, destined to go under the black coat now or later without a coat (Best)







# FINDS OF THE FORTNIGHT

VOGUE'S

**BLACK SUIT—TAN-BEIGE BLOUSE**  
Black the unfailing, sharpened with beige, the conquering hero of the spring: these, together, we believe to be the foremost colour merger of the season

On this page is the little black dress-maker suit, with its beige holster in the blouses below. The suit is of pebbly Forstmann wool with a chubby jacket scalloped on the pockets. About \$50

First below: One day, let the beige come into your suit via this sheer, very tailored blouse. The collar, shoe-string tied, has a way of becoming every one. The front is finely tucked. About \$11

Second below: Or the beige accent might be printed with black in a soft over-blouse made of Du Pont Rayon. About \$7. Third below: Or be completely beige in a frilled, fresh organdie blouse. About \$7



RAWLINGS







**BLACK JACKET—TAN-BEIGE SKIRT** in a tweed suit, left, and one of the best of the important two-colour combinations for suits. Both jacket and skirt are tailored to the nines. About \$50

Above, left: Try, with the black jacket and beige skirt, this classic long-sleeved blouse in dark green, beige, or wine. Of a Du Pont Acele fabric with a surface like pre-War twill. About \$7

Centre: White stripes on red for this blouse—a shock of colour unexpected and good with beige and black. An imported silk shirting went into the making of this tuck-in blouse. About \$7

Right: This is tailored of uncrushable linen or Celanese crêpe, whichever pleases you most. Composition hooks and eyes do up the front. You may wear it over the skirt. About \$8

MODELS AT SAKS-FIFTH AVENUE, NEW YORK, OTHER SHOPS ON PAGE 155





# ON A FRESH SCENT

## THAT LEADS TO A GIFT

WE feel that the situation on perfume and its adjuncts has been growing a bit complex recently, and that here and now is as good a time as any to clarify it. What, for example, do you expect when you ask for a bottle of toilet-water, and what do you use it for when you get it? Is eau de Cologne still something to cool your brow with, or should you use these new ones in place of perfume? People keep asking us things like this, and here we are asking them back, to give ourselves an opportunity to put the answers in print. Besides, we have a beautiful gift to offer you, which is part of the answer, and you will find all about it at the end of this article.

Of course, first and foremost is perfume, the essence itself. Then, there are toilet-waters, perfumed eaux de Cologne, and eau de Cologne itself, and it is here that some confusion creeps in.

Naturally, you know all about perfume, and if you are a true perfume-lover, you love it as much for itself as for what it does for you. You know, too, that fine perfume should be sprayed, not doused; that it should be used with subtlety—put on your skin, your lingerie, your hair, rather than directly on your dress. You know that you never want to be without it, and, when that Englishman on the desert island is dressing for dinner, you will be spraying your favourite scent on yourself.

Then, there is toilet-water. Toilet-water is a diluted perfume. It is for those occasions when you want a definitely light scent. Because it isn't so concentrated—or so expensive—you can use it with a lavish hand. If you find a perfume that you like, but you think it is too heavy for you, the toilet-water in the same scent may be your dish. In hot weather, when you wouldn't think of giving up your perfume, but want it lighter, more diffused, toilet-water is the answer.

Now, the eaux de Cologne. Eau de Cologne, *per se*, is a refreshant. It has a cool, sudden effect of scent. It is to the smell what menthol is to the taste. The classic eaux de Cologne all contain much the same ingredients, although in different amounts and combinations—fern, lemon, bergamot, orange-blossom—things that contribute to the refreshing quality, but don't endure as a scent. Use this when you have a headache; put it on your wrists, on your handkerchiefs when you are travelling. Pat it all over your body when you are tired. Depend on it in hot weather the way you do on a shower or a cool drink to revive wilting spirits.

As for perfumed eau de Cologne—the newest entrant in the field—that is eau de Cologne base impregnated with the essence of your favourite perfume. It has the freshness of Cologne, the light coolness, but it also has a definite overtone of perfume after the Cologne scent has vanished. You can't depend upon it to take the place of perfume, because it isn't sufficiently pronounced or lasting. Besides, it isn't intended to replace perfume, but to supplement it.

Perfumed eau de Cologne is ideal for a friction, that rite which is an essential part of a Frenchwoman's beauty régime, but which has never seemed to entrench itself so thoroughly in this country. A friction, of course, is a rub-down. When you get out of your tub or shower, sprinkle your perfumed eau de Cologne all over you, then pat it in briskly or rub yourself down with a mitt or a towel. It gives you a lift that lasts for hours. Pat it on your wrists when you are tired. Give it, in its crisper scents, to a discriminating male—the eau de Cologne part will carry him over the perfume hazard. Sprinkle a few drops in the warm water in your finger-bowls. Spray perfumed eau de Cologne lavishly about your room. Only enough scent lingers to make people think that it's just the fact that you live there that makes the place smell so enchantingly.

All of this leads up to our gift, as is implied in the title above. Our gift is a little bottle of perfumed eau de Cologne, and it is yours just by filling in the coupon and sending it to Vogue. This is a Prince Matchabelli eau de Cologne, a brand-new one, making its *début* here. There are three scents to choose from—"Duchess of York," "Royal Gardenia," and "Georgian Carnation," and they are the same scents that characterize three of the most popular Matchabelli perfumes.

We love the rôle of fairy godmother and sending you gifts, but we want to be sure that the gifts go to the readers of Vogue, hence, the coupon above. We have thirty thousand little bottles to send. It seems a lot, but a lot of people will write for them, so cut out your coupon and mail it to us promptly. Fill in your name and address, write the name of the scent you prefer, and send the coupon to Vogue, Greenwich, Connecticut. Because of customs difficulties whenever merchandise crosses a border, we have to limit the gifts to the United States. When you receive your bottle, if you discover any uses we have overlooked, we would love to have you write and tell us about them.





## UP TO YOUR ANKLES

Part of the plaudits that heralded Schiaparelli's collection should be laid at the feet of the mannequins. For those feet wore some of the loveliest shoes in the world, designed by Padova of Paris. A few of them, in the clutter of the awls and gimlets that build them, are shown above. Most have Lastex in their make-up; all rise high. Take the first one—it's almost a boot of black patent leather, with Lastex sides. Yellow linen Lastex makes the centre sandal. For the next shoe, a lattice of black satin; ankle-deep; while the last is of blue suede. All at Saks-Fifth Avenue, New York, Chicago



# LINE OF MARCH



Once March blows in, spring is only a matter of days. New clothes are inevitable—hence these seven designs for your line of March.

Ensemble No. 494: Bright stripes of ribbon, stitched on a redingote that has hairbreadth tucks to nip in the waist and a slim sheath dress beneath it. Designed for sizes 12 to 20; 30 to 38

Frock No. 7651 has the new square décolletage, and there's also a bolero for black tie nights. Designed for sizes 12 to 20; 30 to 38

Frock No. 7649: For the Jane Eyre in you. Billowing skirt, fitted bodice, "Easy-to-Make." Designed for sizes 12 to 20; 30 to 38





## Designs for Dressmaking

Coat No. 495: The season's dress-like coat—here with a draped gilet, wrap-around skirt. Designed for sizes 12 to 20; 30 to 40

Coat No. S-3958: Classic reefer, fitted through the body, pleated in back for free easiness. Designed for sizes 12 to 20; 30 to 38

Ensemble No. S-3966: The short fitted jacket turns the one-piece dress into one of those wearable, soft "little" suits that will see the spring through. It is designed for sizes 12 to 20; 30 to 40

Ensemble No. S-3962: No collar, but oversize pockets on the jacket. The dress is one-piece. Designed for sizes 12 to 20; 30 to 38

Back views of these models are on page 130



# SHOP-HOUND THROWS BOUQUETS



A geranium boutonniere to wear on your spring suit is the freshest, newest bouquet that Shop-Hound throws your way. Three geranium stalks—white, pink, or flaming red—set in a frill of spicy geranium-plant greens. About \$1.50, and an Irene Hayes idea; 273 Park Avenue.

If you want the children to blossom at Easter, order their clothes now from Marcelle Julien, 22 East Fifty-Fifth Street. Every stitch is put in by hand, with true French subtlety and finesse. Any one of Mademoiselle Julien's dresses will endow even the most rambunctious youngster with a flower-like grace. And the children sense their correctness and chic. This fluff of lawn, left, is tucked within an inch of its charm. It's particularly appealing in cool, clear sky-blue. Sizes two to six years. And for babies, there's a special little hand-made dimity dress, trimmed with Valenciennes lace, and it costs about \$11.50.



Part of the pleasure of a trip to Bermuda is in the buying and wearing of Bermuda woollens—soft and light as an Easter chick. Remember that the Bermuda Shop, at 554 Madison Avenue, has the real Bermuda homespun. Two-piece, English-tailored suits start from about \$38.

Feeling pretty sure that unless you have at least one Paisley bonnet you'll regret it, Shop-Hound wants to tell you about some delectable turbans concocted from lustrous Paisley satin squares. You'll find them at Dickerts, 11 East Fifty-Fifth Street. Above, the Paisley is slung around the base of a crushed fez of navy-blue felt; about \$29 to order. . . . And in the millinery salon of Gladys and Belle, 485 Madison Avenue, is this most salubrious of sailors (right). It's white felt with an Indian-print Rodier wool appliqué on a grosgrain band. About \$18.50 for the hat, to order; about \$7.50 for the belt, to match.



Sea-horses, rampant, are among the original touches that Nina B. Price gives to the clothes of her own design. Buttons, belts, buckles, clips . . . a whole family of sea-horses, in white composition jade. You can buy them in her salon, 22 East Fifty-Sixth Street; from about \$2.25 each.



The shop of Harper, Fraser-Campbell, recently opened at 23 East Sixty-Second Street, has the smart, simple, ready-to-wear clothes that Shop-Hound takes delight in tracking down. Far left is the reproduction of a Mainbocher ensemble—navy-blue woollen redingote with four pockets, over a navy-blue and white print dress; about \$49.50. . . . Sada Sacks, 671 Madison Avenue, needs, as they say, no introduction. But you might like to know that this smart specialty shop believes in beige; and that it has many suits for about \$80, from which you could pick blindfolded. The Schiaparelli reproduction (centre) has a beige jacket with Schiaparelli buttons, brown skirt, and a lovely crêpe blouse. . . . And now, since you might regret not having a dress with Paisley, Shop-Hound picks one of the best. A spongy black crêpe skirt, and a jacket-blouse of beguiling imported Paisley crêpe. About \$95, and typical of the smart clothes at Martha Levine, 501 Madison Avenue. (Continued on page 120)



# Beauty, fragrance for you in town and country

Helena Rubinstein brings you the very bloom and scent of Spring in her Town and Country beauty ensemble—creations which add gayety to your Easter loveliness; elegance to your Easter gift-giving.

**BEAUTY FOURSOME**—newest, smartest beauty carry-all. A Helena Rubinstein First! Four indispensable jars that snuggle together, forming an "ivory tower" of beauty. Herbal Cleansing Cream Special, to give your skin a bloom—Novena Night Cream, for the morning freshness that lasts—Water Lily Powder and Rouge en Creme to make your beauty glow. There's a colorful bandana too. Wrap it round your hair when you give yourself a treatment; wrap it round the Foursome afterwards. Beauty Foursome is a "find" for those who travel light and live compactly. Complete, 3.75.

**TOWN AND COUNTRY EAU DE TOILETTE**—pungent variation of Town and Country Perfumes. Exhilarating. Each in sparkling candle-stick bottle. Town, 3.75. Country, 3.75.

**TOWN AND COUNTRY BODY SACHET**—each perfume concentrated in a misty, flesh-toned body powder. Each with a lavish swansdown puff, 2.50.

**TOWN AND COUNTRY PERFUME**—two lasting perfumes of character. **TOWN**, exotic, with all the lure and swank of town life in the grand manner. Chic companion to your jewels. **COUNTRY**, sharp tang of morning on the moors. Smart accent for your tweeds. Set, 15.00. Each, 7.50.

**TOWN AND COUNTRY VANITY**—a thin, light oblong with an unusually large mirror. Holds more powder than any vanity its size! Golden-striped enamel in Mountain Blue, Dandelion Yellow, Sunset Red, Turf Green, Saddle Brown, Tulip Black, Cloud White. Loose powder Single Vanity, 3.00. Double, with compact rouge, 4.00 . . . Town and Country Vanity and Lipstick sets—with Single Vanity, 4.50; with Double Vanity, 5.50.

## Helena Rubinstein

715 FIFTH AVENUE, NEW YORK

Available at all smart stores and at the Salons — Paris, London, Chicago, Boston, Detroit, Los Angeles, San Francisco, Toronto

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Camera Art

*Avenue*

—your new tailleur for spring—true to the  
Stein & Blaine tradition of original design  
and superlative fabrics meticulously tailored

**Stein & Blaine**

13-15 West 57th St., New York

## DISCOVERIES IN BEAUTY



ANDERSEN

Antoine's "Rue Cambon" is a spicy, exciting fragrance with definite personality of its own. The gold-finished case has a jewel-like finish and is as smart for evening as it is for daytime; from Saks-Fifth Avenue

A NEW lipstick gives you something of the same lift as a new hat. It is refreshing to glimpse a new, bright colour on your mouth when you look in the mirror, and that is one reason why a variety of lipstick shades is important in your cosmetic wardrobe. One lovely, bright shade to add to your collection is the newest by Guerlain, known as "Mandarine." This is a bright, light, vivid shade that has a remarkable faculty of becoming almost any colouring. It is a young, flattering tone and looks lovely in the sunlight. Guerlain lipstick shades are always identified by the coloured ends of their chromium cases, as all Guerlain devotees know, and the case for the new Mandarine shade has yellow ends. You will find it just arriving at smart cosmetic counters.

What with sunburn in the South and windburn in the North, and the general effects of the great outdoors, you really need something on your face to keep it soft and smooth in every climate. Lenthéric has that something in a new Sports Cream, which protects your skin against practically any ravages of weather and gives it thorough lubrication at the same time. An inspiration in packaging this cream was to put it in tubes, as well as in jars, against the occasion of week-ends of quick packing and light travelling. Lenthéric has also produced a new complexion soap with a cold-cream base in glamorous scents. The soap is smooth as satin, is built to fit compactly into your hand, and leaves elusive tones of "Tweed," "Miracle," or "Gardenia" on you after you have used it.

After you have protected your face, give a thought to your lips, which have a way of drying up in cold weather and cracking under your lipstick in a manner far from attractive. And, in giving the thought, supply yourself with a jar of the brand-new Lip-Youth, which keeps your lips smooth and soft and is a preparation that seems quite unique unto itself. You rub Lip-Youth in before you go to bed, and then marvel at the lovely state of your lips in the morning. Lip-Youth is really a year-round proposition because its regular use will keep your lips soft and lovely always, which, in turn, means that your lipstick always looks better.

The gradual appearance of a few dastardly white hairs is a situation that should send you post-haste to the nearest Ogilvie Sisters headquarters for regular scalp treatments. These treatments won't affect the hairs that are already there, but they will discourage oncoming ones—sometimes completely. Hair just doesn't seem to lose its colour when it is (Continued on page 116)



# DRY SKIN

*is an unsightly mask  
that no woman needs to wear*



**E**IGHT women out of ten suffer from dry skin but there's no need for it. You can correct dry skin (unless, of course, you enjoy it) with Primrose House Dry Skin Mixture.

Truly, the way this marvelous product works savors of magic. A few applications, and you can actually watch dry, thin, thirsty skin seem to take on new life, grow soft and supple, acquire the lovely glow of youth.

You see, Dry Skin Mixture is something entirely new and different. It is our own

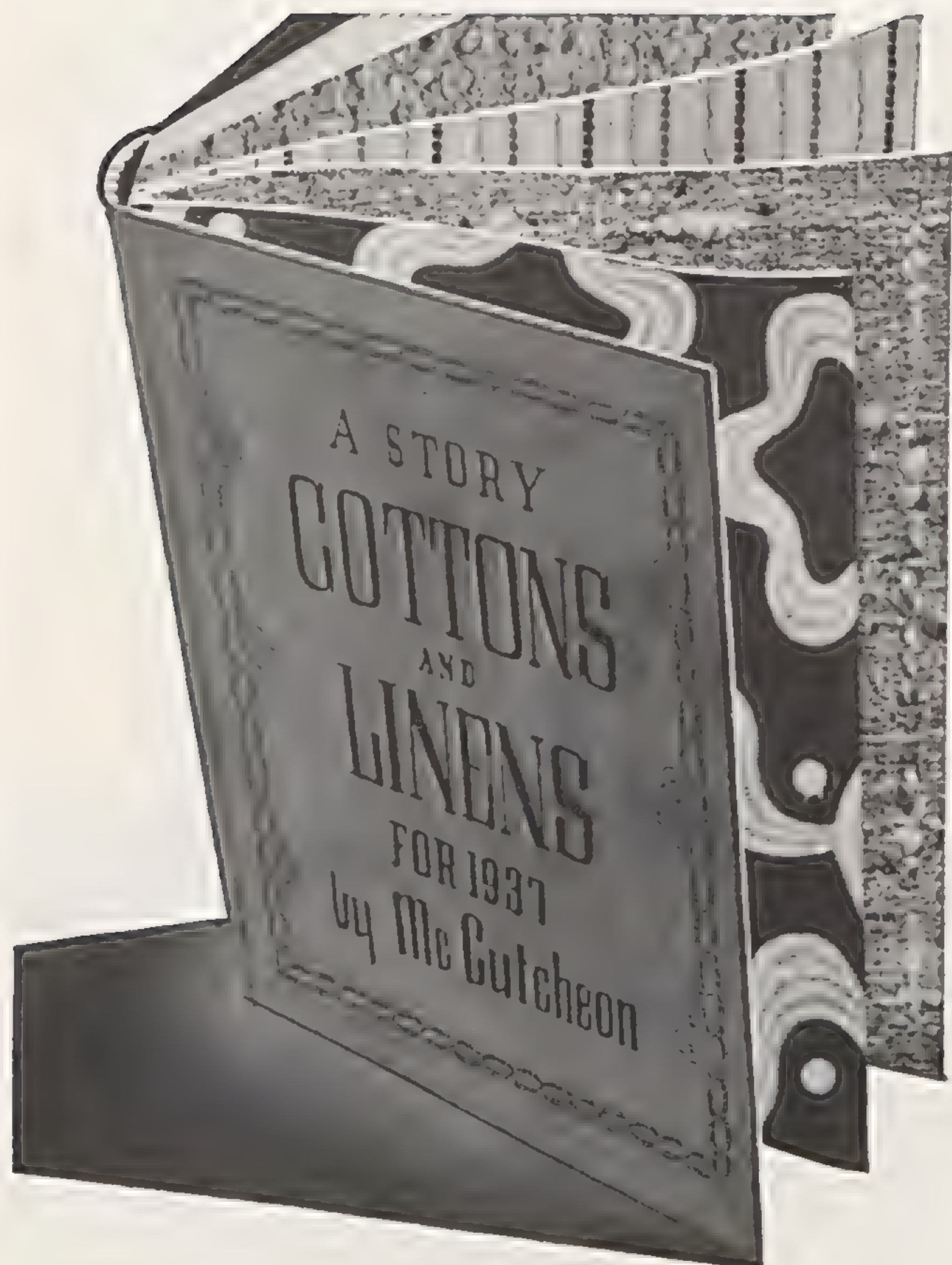
blend of four vital oils never before combined in one cream. It is so light that it is almost instantly absorbed. And being made with practically no base, it never leaves a greasy residue. Skins that rebel at heavy, greasy creams bloom with the use of this marvelous mixture.

Primrose House Dry Skin Mixture will give you a skin with no sign of flakiness, no hint of tightness. A skin fresh as spring and as lovely as flowers. On sale at department stores, \$3.00 and \$6.00. Primrose House, 595 Fifth Avenue, New York.



**PRIMROSE HOUSE**  
*Dry Skin Mixture*





● Once upon a time, way back in 1855, when farmers tilled the soil at Fifth Avenue and 49th Street, there was a store famous for its fabrics and linens located in the then fashionable shopping district of New York—748 Broadway! That store was (you guessed it!) McCutcheon's.

● Well, one thing and another came about—bustles went out of fashion, habits and customs changed, shopping districts changed, too—but McCutcheon's fabrics have always remained the best and smartest that contemporary weavers could fashion.

● There is no last chapter to this story—for McCutcheon bring you once more stunning cottons and linens designed to keep step with this bright new year of 1937!

**French Novelty Cotton Homespuns**—Exclusive with McCutcheon. Hard to tell it from a checked woolen! 36 in. wide. yd. 1.25

**French Crepe in Companion Effects**—Checks or stripes on a white background. Exclusive with us. 36 in. wide. yd. 1.25

**French Cotton Tweed**—Stunning! A rough slubby weave in the new street and pastel shades. Exclusive with us. 36 in. wide. yd. 1.25

**Liberty of London Linens and Tana Lawns**—Need no introduction—but as lovely as ever. 36 and 38 in. wide. Respectively yd. 1.50 & 1.00

**Printed Piqué**—The season's smartest and most intriguing fabric. Sanforized-shrunk and color fast. 36 in. wide. yd. 75c

*Please write for samples. Dept. V337*



**McCUTCHEON'S**

FIFTH AVENUE AT 49TH STREET • VO. 5-1000 • NEW YORK

## DISCOVERIES IN BEAUTY



ANDERSEN

A case of good judgment, of alligator skin in smart colours, completely outfitted with day and evening make-up, creams, and perfume. Added attractions: a large mirror and a jewellery compartment. By Dumas of the Savoy-Plaza

(Continued from page 114) properly brushed and cared for, as any number of Ogilvie devotees will bear witness. Any one who has ever taken her—or his—hair problems to the Ogilvie Sisters knows the miracles they work in restoring life and lustre to worn-out hair. But not every one knows that you can also have your hair cut and waved in fine fashion there, as well as have an expert manicure. The hair-dresser there has one principle in life, and that is to dress your hair in accordance with your natural hair-line, with the result that he turns out invariably becoming effects. He also tells you how to take care of the coiffure, once it's done, and the Ogilvie Sisters' Thin Wave Lotion is one of those liquids you can use yourself with impunity as well as success, because it isn't sticky and it doesn't dry your hair.

Women with really sensitive skins know that they have to choose a cleanser with an eye to its general effect, as well as its ability to cleanse. For this necessarily discriminating type, Charles of the Ritz has produced a special Sensitive Skin Cleanser that is soothing and softening to even the most tender skin. This cleanser is a creamy lotion containing remarkably efficient lubricating oils. It is not heavy or oily, however, having the consistency of thick milk, which makes it adaptable for the oily, sensitive skin, as well as the more prevalent dry variety. The eye bath from Charles of the Ritz is one of those wonderfully satisfactory liquids that leave your eyes not only soothed and rested, but with a clear, fresh look. In fact, if you have cheated on your number of hours' sleep, the first gesture in the morning should be towards a bottle of eye bath. You can buy the Charles of the Ritz preparations in department stores throughout the country.

Three hotels in New York—the Biltmore, the Commodore, the Pierre—can boast of having a Herman Bosch Salon. These hotels are all located at convenient focal points so that you don't have to go far out of your beaten paths to reach them, which is very lucky for you, because Herman Bosch is one of those competent and experienced hair-dressers who immediately inspire you with a sense of confidence. If you are tired, and your nerves are knotted, one of the best things to do for yourself and your hair is to have a hot herbal oil shampoo at one of these salons. Your scalp is carefully massaged with hot oil to start the circulation, and then you are left to bask and relax under a sun-lamp, which facilitates the penetration of (Continued on page 135)



mystic ecstasies



SHANGHAI



MIRACLE

parfums exquis

de Lenthéric  
*paris*





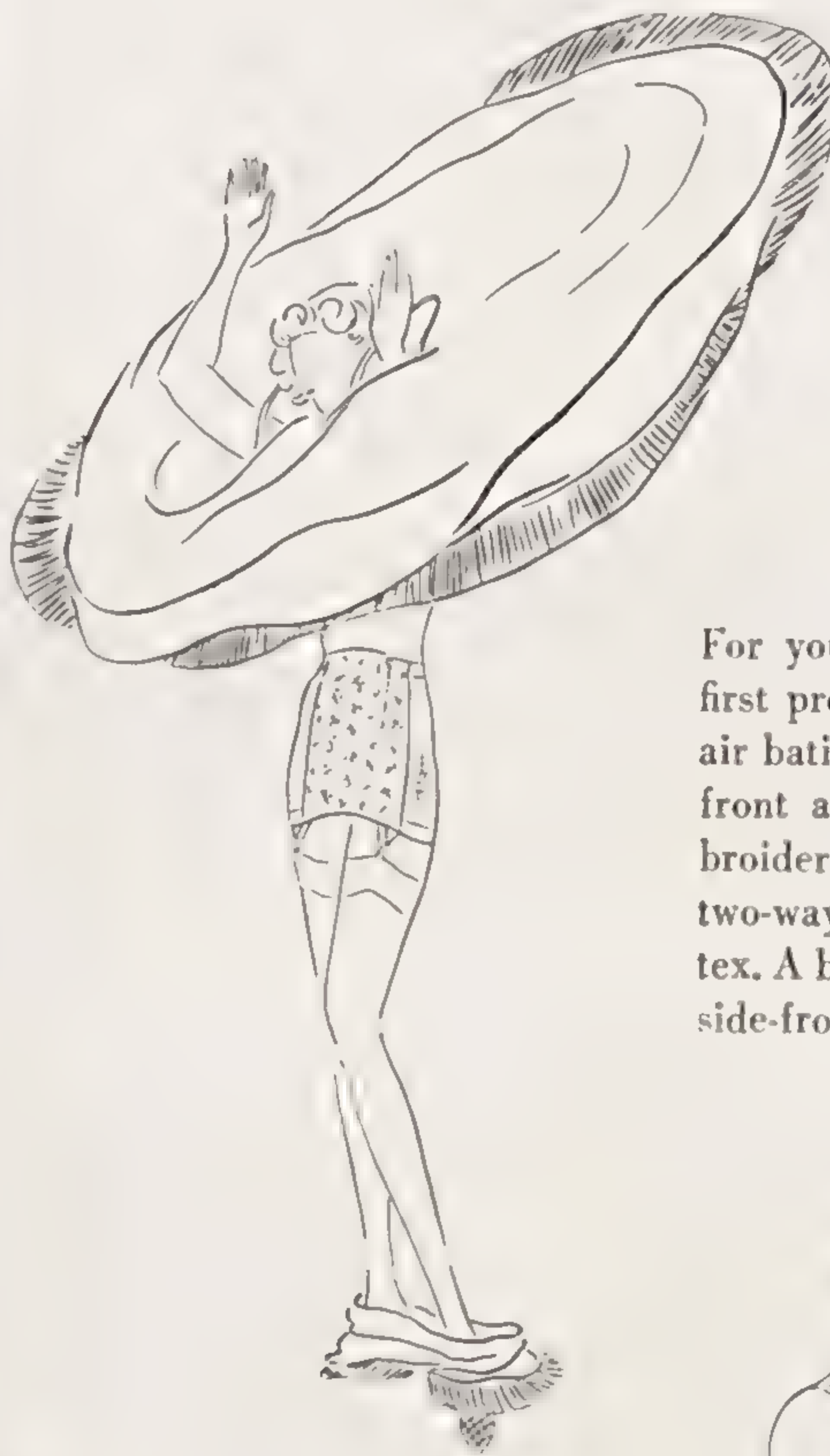
The imaginative touch that distinguishes Jessie Franklin Turner's new collection of day clothes shows itself in the individual handling of this soft crepe dress. A subtle, shadowed plaid in capucine shades against a black background is accented by contrasting panels in a higher color key and by a belt combining yellow, orange and red suede.

*Jessie Franklin Turner*

410 PARK AVE. at 55th St. NEW YORK CITY  
PLaza 3-3937

## CONTROLLING THE YOUNG

When your youngest starts to develop a suggestion of "tummy," be firm—tuck the tendency into "Flips," a porous two-way stretch pantie by Kops. So light it can't interfere with the rough-and-tumble of a nine-year-old. Altman; Neiman-Marcus



For your adolescent daughter's first prom, get her this light-as-air batiste girdle by Carter. The front and back panels are embroidered batiste; the sides, of two-way stretch knitted net Lastex. A baby Talon fastener at the side-front seals it up. From Best

Sterner stuff for the fourteen-to sixteen-year-old—a Vassarette all-in-one of knitted Lastex. Right: "Junior High"—Dorothy Bickum's persuasive girdle of batiste and batiste Lastex. Both models are from Saks-Fifth Avenue, New York and Chicago



Over the bumps goes Munsingwear's light-weight ribbed Lastex pantie; Lord and Taylor Van Raalte's set of Checker Lastex pantie and brassière of Lastex and Milanex will restrain any unruly curves. Lord and Taylor have the pantie





MAGNETISM . . . IN  
*Golden*  
DROPS



When you want to be the heroine of the story, wear L'Aimant, "The Magnet." It knows more about feminine fascination than any fragrance has a right to know! Its lure is as subtle as intuition. It is a star in Coty's world-famous series of Dramatic Perfumes. You may get L'Aimant in sizes ranging from a magnificent De Luxe crystal flacon at \$55 to a charming little purse flacon at \$1. And since every smart woman demands "harmonized beauty," Coty also offers you other creations in the same fragrance . . . the exciting new face powder that is younger and softer, Coty "Air-Spun" . . . or Eau de Toilette, Eau de Cologne Parfumée, Dusting Powder, Sachet, Bath Salts.





## SIMPLIFIED MAKE-UP

**Insures that each part of your make-up matches—  
and that your make-up harmonizes with your costume color!**

No more guessing. No more money wasted on lipsticks or rouges you couldn't use because you found they didn't match your face powder. Now you simply select all your make-up by group number. If you're wearing face powder from Group 1, just ask for lipstick and rouge from Group 1, and you'll be right. These new Simplified Make-up Groups enable you to wear all the newest costume colors with equal success.

### **Simplified Make-up—Group 1**

For neutral greys, beiges and greige, colors of prime importance. Rachel Face Powder, Light Lipstick, Parisienne Rouge.

### **Simplified Make-up—Group 2**

For navy and brighter blues, blacks and black and white prints. Naturelle Face Powder (a peach shade), Brilliant Lipstick, Brilliant Rouge.

### **Simplified Make-up—Group 3**

For the green shades and bright prints you'll wear day and night. Rose Indian Face Powder, Madrid Rouge, Koral Lipstick.

## SIMPLIFIED BEAUTY CARE

**Time saving... money saving... more efficient**

Barbara Gould Simplified Make-up will do the most for you only when your skin is firm, smooth and youthful. For this, Barbara Gould has developed *Simplified Beauty Care*—three preparations in which are concentrated the elements of more elaborate beauty treatments: Cleansing Cream... a blend of the finest cleansing and lubricating oils. Tissue Cream... a rich cream that relieves dryness and guards against aging lines. Skin Freshener... that removes cream, and refines the pores.



### **Barbara Gould Simplified System of Beauty Care**

**Barbara Gould Cleansing Cream**... Use "Liquefying" for oily skin... "Special" for dry skin.

**Barbara Gould Tissue Cream** to keep your skin soft and pliant.

**Barbara Gould Skin Freshener** for removing cream, toning and conditioning pores.

And to finish... **Barbara Gould Velvet-smooth Face Powder** in 6 true skin tones.

*Barbara Gould*

## SHOP-HOUND THROWS BOUQUETS



RAWLINGS

(Continued from page 112) Here's Koret's tiny satchel-bag—miniature version of the old-fashioned travelling satchel, and the newest, youngest adjunct to spring suits. It's wide at the base, and opens up into a deep, square box, revealing all at one glance. A hinge in the frame holds it open as long as you please. In patent leather or hazel pigskin. About \$10, at Bonwit Teller.

Not so deep as a well, nor so wide as a church door, but big enough to hold practically everything you possess. Arthur Gilmore, 16 East Fifty-Second Street, says the huge old-fashioned square trunk is coming back. People are finding that evening dresses, fluffed with tissue-paper, travel well in trays. There's also a perfect little wardrobe-trunk, very light and only thirty-eight inches high. Like all Mr. Gilmore's luggage, these trunks are custom-made. They are in a new varnished-cowhide series, which is given a special finish, toned down with orange shellac. "Butter-scotch" is the name I give this smart luggage colour.

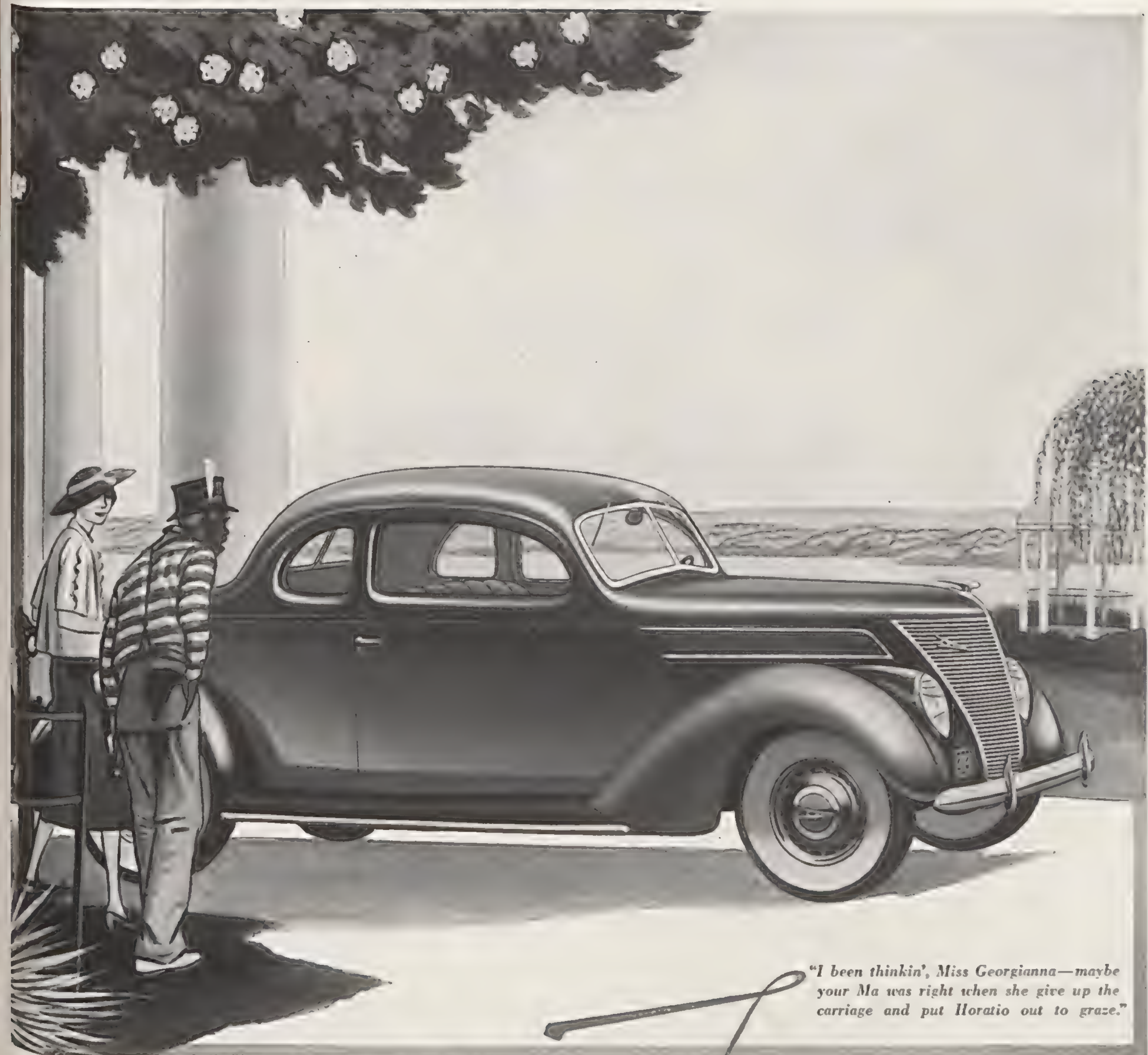
On the trail of fine, authentic things, Shop-Hound discovered that Joseph Fram had opened his own tailoring shop at 773 Lexington Avenue. Those of you who had suits made at Fortnum and Mason may remember that Mr. Fram used to supervise the job. Suits with checked tweed jackets, plain tweed skirts, and a scarf to match the skirt have that good clean English look. Stitched edges and knife-pleats in skirts might be called Mr. Fram's trade-mark. These suits, of imported tweeds, cost about \$75. Classic suits, of fine suitings, cost about \$85.



Gather your rhinestone flower pins (unless you've had the family jewels reset in these forms), and let them dance and flutter on the lapel of your tailored suit. At Saks-Fifth Avenue, Shop-Hound picked this gleaming daisy, with quivering centre and enamelled stem, about \$25; and the tiny periwinkle, also with a fluttering heart, about \$5.

For lithe and supple silhouettes, look at the new Vanity Fair girdle, or pantie-girdle, at Franklin Simon's. It's made of Lastex lace, with a satin Lastex front panel, and does wonders with a minimum of effort. About \$3, packed in a small container, like a powder-box. You buy several, and wash them out like stockings... For the young and growing girl, Carter has designed a soft, light girdle and pantlet, called "Firsts." It's thoughtfully constructed to do the right things for her posture, and leads to the easy, healthy slimness of the debutante. About \$1.50, at Best. (Continued on page 123)





*"I been thinkin', Miss Georgianna—maybe your Ma was right when she give up the carriage and put Horatio out to graze."*

## WHAT IS "QUALITY" IN A MOTOR CAR?

*Ford V-8*  
FOR 1937

It's not just something you can touch. It's more than upholstery texture or fender finish. It goes deeper than that.

Quality begins in the purpose behind the car—in the character of its steels—in the precision of its workmanship.

Quality is inherent in the Ford V-8. Three million owners have proved it on the road. Three million owners have enjoyed the superb performance of its V-type 8-cylinder engine.

This engine—a quality feature brought to the low-price field only by Ford—is offered for 1937 in two sizes. 85 horsepower for maximum performance. 60 horsepower for maximum economy.

Both engines are built into the same big car. A handsomer, huskier car. A safer, quieter car. With important improvements all around that make it more than ever THE QUALITY CAR IN THE LOW-PRICE FIELD.





# C H A R I S

REG. U. S. PAT. OFF.

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In Charis, expert designers have perfected an amazing improvement over ordinary controlling garments. Its unique, adjustable design (patented) is a basic guide to beauty that has no counterpart in modern beauty culture.

It is an utterly new experience to wear this garment. Instead of the usual, temporary surface changes, Charis effects an improvement that begins within your body.

The woman who wears Charis gains definitely in health and vitality. Her delicate, organic structure resumes normal position. Flabby muscles regain their firmness. Her body is erect, youthfully poised—*because the vital source of beauty has been naturally restored!*

It is almost certain that Charis will accomplish these things for you. This garment was conceived in scientific knowledge of the universal ideal of feminine beauty. It is scientifically designed to help you at least approach that ideal.

Don't—if you have the least regard for health, the least desire for true beauty—don't go on wearing a corset that is merely a disguise, a garment you endure in discomfort to improve your appearance for a few hours.

Find out why Charis alone can bring you the lasting charm of a firm, healthy, gracefully proportioned body. Call the Charis Service Establishment (listed under Charis in your 'phone book), today.



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# SHOP-HOUND THROWS BOUQUETS



(Continued from page 120) Fashion is fast becoming the Great Teacher. Here, printed in clear white letters on a huge navy-blue silk 'square, is the Constitution of the United States, condensed. You can brush up quite a bit on history, in odd moments. It may be of some comfort, this fifteenth of March, to discover that income taxes were authorized by an amendment (Article XVI.), way back in December, 1791. Best of all, it's a very smart, supple scarf. About \$8.50 at Saks-Fifth Avenue.

Life is being made easy. History is absorbed through a scarf—and you don't even have to add your bridge scores any more. You buy Culbertson's new bridge chips, at Abercrombie and Fitch, and settle up after each hand. They add a Poker thrill to Contract (that's my interpretation of their great appeal); and speed things up. From about \$2, the set. . . . Even exercise now comes without effort. The Exercycle imparts all the benefits of rowing, bicycling, and horseback riding at one time. The only effort required on your part is to mount it and turn the switch. It's designed to keep victims of civilization both healthy and thin. About \$245, at Abercrombie and Fitch.

Shop-Hound has been getting her exercise tracking down the fox. Hearing that the cross fox had been sighted on spring fashion trails, I tracked down some fine skins for less than \$90, at Molli, 10 West Fifty-Eighth Street. Handsome silver-cross skins cost about \$160, and you can find a really beautiful pair of silver foxes for about \$300. These are all winter catch, frosty cool. Molli, you know, is a milliner as well as a furrier, and has an uncanny knack of finding the hat, among all her attractive models, that is just right for you. Hats to order from about \$18.

This is the last time you'll hear Shop-Hound mention winter, for a great many months to come. But just in case there's a delay in your spring wardrobe, I thought you might like to know about some new belts at Henri Bendel that will snap the current black crêpe to life. Also, these belts couldn't be smarter as accessories to new clothes. Top, below, is the important black suède and patent leather combination. Under that, black suède with a bow underlined in white kid. Both belts have buckle effects but fasten in the new manner—at the back. About \$8.50 each.



## Spring Preview CHARIS

### ADJUSTABLE FOUNDATIONS

Easter is only a few weeks away. Before you select your Easter gown or ensemble—even before you plan it—see the new, Spring Charis and Swavis foundations.

If your figure is mature or needs firm control, you'll probably select a Charis model. Its unique, adjustable design will assure the slim lines, graceful carriage and complete comfort that are absolutely essential to the success of your Easter Costume.

If your figure is more on the junior side, you'll find what you need in Swavis. These unique garments are designed to smooth and perfect your lines without making you look or feel 'corseted'.

And they'll delight you with refinements in design and tailoring not usually offered in a moderate priced garment.

The typical models illustrated below give a hint of what is available in the complete line. Many of these garments present improved features now offered for the first time.



In every detail this Swavis model rivals higher priced garments. Smart, unpatterned material combines with lace brassiere section, skillfully reinforced to give desired uplift to the bust. Light, concealed boning front and back, gives necessary control.



A superb Charis model offered in delicate tea rose fabric with a richly brocaded flower pattern. Rayon top is specially designed to lift and mould the bust. Recessed lacers assure smooth hip lines. Completely adjustable to individual needs.



A very soft and flexible Swavis girder for the 'junior' figure. Step-in type, opening part-way down center back for ease in putting on. Back is of two-way stretch elastic. Buckle-less, flat-button garters prevent bulges. Bandeau to match.

You can see these new Charis and Swavis foundations, conveniently, at home. A Charis representative will gladly give you a private home showing, without obligation. She is prepared to render a complete home corsetry service, including figure analysis by the Dorothy Chase chart method, without extra cost. She can be reached, by mail or telephone, at the Charis Service Establishment, listed in your 'phone book under Charis.

CHARIS CORPORATION, Allentown, Pa. • CHARIS, LTD., Toronto, Can.

# CHARIS

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*The Beginning of Beauty*



# Learn to Live!



## Successfully... Charmingly... Gaily!

### A New Life Through Study at Home

In the quiet of your own room get to know *that more attractive self you can learn to be!* Free yourself to live successfully, charmingly and gaily. Dorothy Draper's fascinating new Correspondence Course covers every phase of the "Art of Living" and is something that never before has been offered. As you study, you will have the key to the understanding of others as well as yourself. Make up your mind to Learn to Live! Why should you let the rewards of happier friendships, more interesting and profitable work go to others and not to you? At all times, during your study of the Course, through the lessons you will be in constant touch with Mrs. Draper herself, and under her understanding and sympathetic guidance.

### Personality Chart on Understanding Yourself

Do you know what type of personality you have? Do you know what impression you make on others? Your personality constantly changes for better or for worse. To go forward in life requires both wise understanding and resolute decision to change! Deeper friendships, greater income and fuller happiness depend on learning how to live. Dorothy Draper, well-known stylist, decorator and woman of the fashionable world, has created this chart for the woman who wants a practical self-picture for her own confidential study. Fascinating to use and embodying the soundest principles of modern psychology. If you will write to Mrs. Draper, this chart and her new illustrated booklet, "Learn to Live," will be sent you without obligation.

## ONE COURSE IN THE FOUR ESSENTIALS

### Understanding Yourself

1. Getting to know yourself.
2. Freeing yourself for success.
3. Acquiring self-confidence.
4. Making people like you.
5. What does money mean to you?
6. What every woman wants.
7. How to stay young.
8. Finding security.
9. Go ahead and do it.
10. The world is yours!

### Spending Smartly

1. How to have more to spend.
2. Your health, face, and figure.
3. Buying daytime clothes.
4. Evening clothes with glamour.
5. Your personal luxuries.
6. Curtains, rugs, and wall coverings.
7. Furniture and upholstery fabrics.
8. China, linen, glass, and silver.
9. Shopping for "accent."
10. Spending for outdoor charm.

### Decorating Your Home

1. Choosing your background.
2. Overcoming structural handicaps.
3. The smart use of color.
4. Making the most of your furniture.
5. The perfect living room.
6. Today's dining room.
7. Your bedroom and bathroom.
8. Rooms for fun.
9. A kitchen to be proud of.
10. Before you build.

### Successful Entertaining

1. What makes a party go?
2. Setting the stage.
3. Informal entertaining.
4. Important occasions.
5. Decorating your table.
6. What to serve.
7. Solving your servant problem.
8. Parties I remember.
9. The week-end guest and hostess.
10. Making them want to come back!

Write for Free Personality Chart and Illustrated Booklet to

**DOROTHY DRAPER**

38 EAST 57TH STREET, B3 • NEW YORK CITY

## PASSION FOR THE PAST

(Continued from page 84) Lay on modern Hollywood the mantle of antiquity, and you get the frozen blankness of Dietrich's Catherine the Great. Or the accelerated vivacity of Joan Crawford, self-conscious and over-eager in the hoops, laces, ribbons, and feathers which almost totally hid from human view one of the best modern figures, as she turned Andrew Jackson's favourite pretty, Peggy O'Neill, into the Our Dancing Daughter of the 1830's.

Katharine Hepburn made her first theatrical success by leaping across the stage on long, slender, and quite naked legs—in "The Warrior's Husband"—, but she has scarcely set foot out of a crinoline since she went into pictures. In modern clothes, Miss Hepburn is inclined to resemble a Mount Holyoke crew coach. In frizzy bangs and a period costume, she acquires some miraculous and delicate charm which softens that oddly equine bone structure of her face and endows her with a potent glamour. But she still retains a Hartford accent and an irrevocable modernity of manner and spirit, which clash with a harsh, steely ring when she attempts the eloquence of "Mary of Scotland." No period costume in the world can conquer the various Hollywood accents: ladies of the French court pronouncing Paris "Peeris"; Loretta Young as Berengaria saying "meeried" for married; Dolores Del Rio playing Madame Du Barry with a Latin-American accent and looking like something whipped up by a confectioner for the annual dinner of the Hotel Men's Association.

### MISCASTING MASTERPIECES

Many of the more astute producers try to escape the accent handicap by hiring English girls, whose tones and enunciation seem less grating—perhaps there is something about the English way of pronouncing English that slips more easily into harmony with the overtones of the past. But England has been responsible for such masterpieces of miscasting as Elisabeth Bergner, chief of the charm-school girls, playing Rosalind—robust, witty, dashing Rosalind—as if she thought she were enacting a combination of Ariel, Puck, and Peter Pan. It seems to me that this sort of thing, together with the casting of Claudette Colbert as a Salem witch and Dick Powell as Lysander, comes under the heading of Unnecessary Cruelty to Movie Stars, although these cases may be just occasional and inexplicable pranks with which producers puzzle the public. I still consider Kay Francis as Florence Nightingale the high spot of the year in practical jokes.

Perhaps it is the extraordinary stamina of their native stock which prevents any assimilation with the past. Fredric March plays Anthony Adverse, Jean Valjean, or Robert Browning; and through them all he maintains a Middle-Western American stamp which stubbornly rejects all change or pretence.

I think, on the whole, the men fare worse than the women in the costume films, although there are times when it seems like a case of nip and tuck. Marion Davies in "Hearts Divided"

can not talk, walk, or act in keeping with the period of the picture—but, at least, she is prettier than Dick Powell.

### SINS OF THE PAST

Why is it that every time a movie actor has to say a sentence with "prithee" or "thou" in it, he manages to present a fatal reminder of your high-school class in English Literature, and you expect him to stop after each line and parse it? Why does an actress wearing long curls think she has to toss them? And, lastly, why, when they have a hard enough time acting with sincerity and ease even when dressed in their own clothes, do they continue to offer competition to Sue Hasting's marionettes by appearing in more costume pictures and still more costume pictures?

Probably the underlying reason which explains the initial success of the costume movie is the old escape motif. In a depression world of hunger and unemployment and wage-cuts, the old-style film of high life or the sales-girl who married the millionaire's son just didn't go. The movie public millions were not in the mood. They sickened of the synthetic pap which was being fed them, the pictures of life as they knew it was not. On the other hand, the movies quite naturally never had the social or the mental stamina to portray the actual problems which existed. The only way out, then, was the historical epic. Something so entirely detached and apart from modern life that there could be no question of comparison or similarity. Something to transport the public momentarily into an alien era. Knights in armour, Little Women, Daniel Boone, Shakespeare and Dickens, Anthony Adverse and the ancient Roman empire: anything which called to romance, flung banners of adventure, sang forgetfulness of the present and memory of the always glamorous past.

That was undoubtedly what started the big masquerade boom. Once started, they now can't stop it. Hollywood is costume-mad. They feel they have at last come into their theatrical heritage.

It is an ancient feminine malady, this passion for "dressing-up." What makes Mrs. S. Stanwood Menken get herself up in thirty yards of sequins and a neon-light head-dress to play she's the Spirit of the Aurora Borealis for one night? What makes the passengers on ships' cruises insist on appearing the last night out as gipsies, Pierrettes, and Martha Washington?

Even at this late date in my life, I feel certain that if I could only slip into a frilly peignoir and take my quill in hand, I would turn out to be Madame de Sévigné, to say the least (I am just an old French letter-writer at heart). The dress-up instinct lies dormant in all female hearts, and should be controlled with a firm rein. Obviously, it has gotten out of hand in Hollywood, and some enterprising producer should start a Back-to-the-Present Movement. Because, after all is said and done, about the only actress out there who can manage to act natural in hoops and pantalettes is Shirley Temple.





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RICHARD C. LOUNSBURY, Passenger Traffic  
Manager of Pan American Airways System



*The CHINA CLIPPER, flying over the new San Francisco-Oakland bridge*

**I**NTO THE UNKNOWN with a movie camera . . . Unknown seas of air, unknown courses of the sky. Aircraft has given man a whole new world of exploration and discovery—

And only a movie camera can bring back a living, actual record of this most thrilling adventure of our time.

Today the movie camera goes everywhere that man's curiosity and daring go.

Thousands of travelers carry movie cameras on their voyages—thousands of sportsmen pack them into the wilds. They swarm at every big sport event—every great spectacle. And in countless homes they record the simple, precious

story of everyday life and happiness.

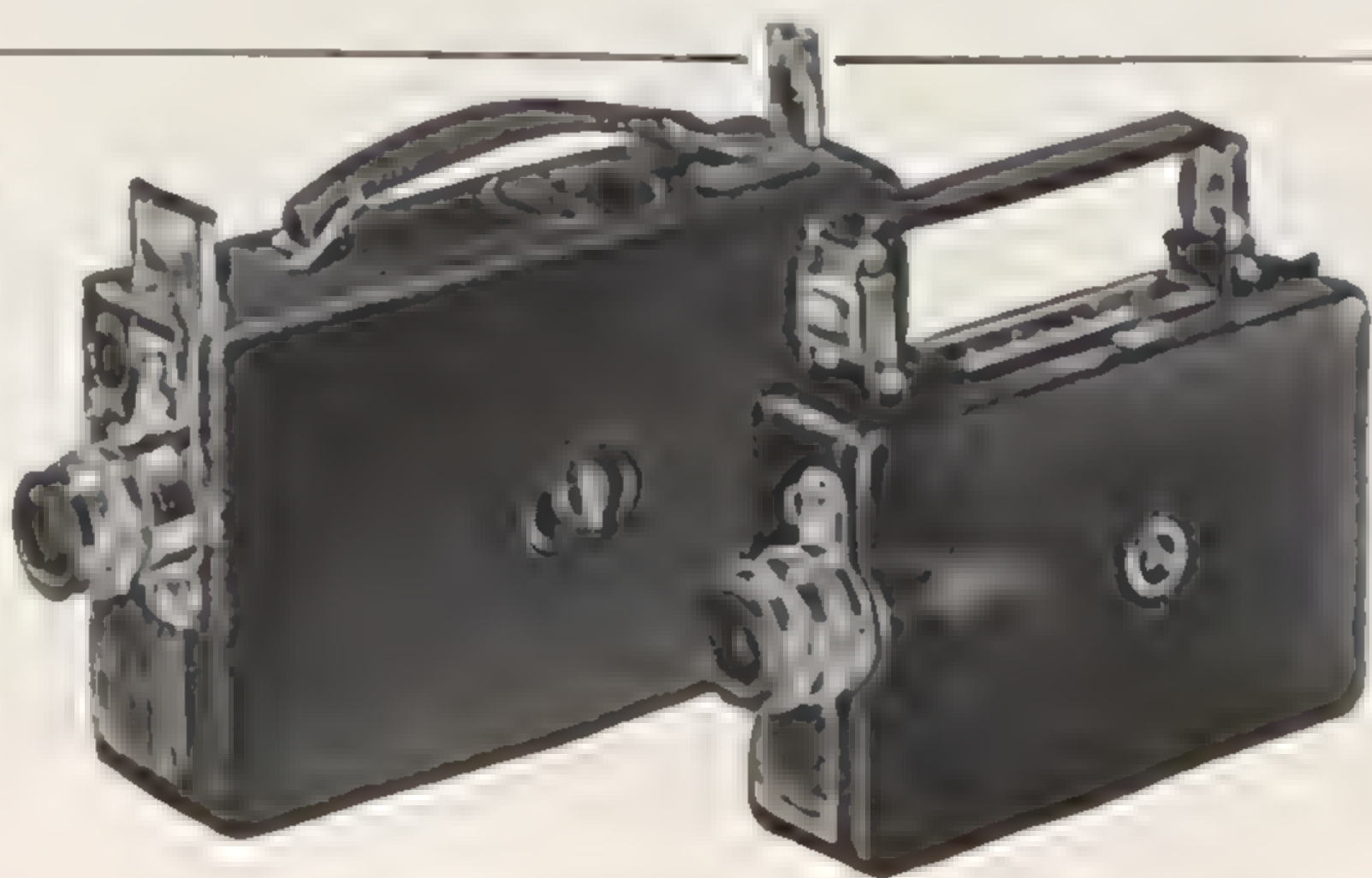
Eastman's finest home movie cameras, Magazine Ciné-Kodak and Ciné-Kodak "K," make it simple and easy for anyone to make movies.

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The thing you've longed for as the sheer perfection of picture taking—movies in full, natural color. These 16 mm. cameras give you either black-and-white or color movies. For full color—just load your camera with Kodachrome, Eastman's full-color film. No fuss, no extra equipment, simple as black-and-white.

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**CINÉ-KODAK "K"** is the world's most widely used home movie camera—it's so simple, yet so fine. You get clear, brilliant movies at the touch of a button. Performs beautifully for the beginner, and as your skill increases, responds to every demand. Loads with full 100 feet of 16 mm. film. With *f*.1.9 lens, \$88.50; including case, \$100. A new low price.



**MAGAZINE CINÉ-KODAK** loads in three seconds. You don't touch the film—it comes in a magazine. Just slip the magazine into place, close the camera cover, and shoot. Effortless loading is only one of six new features in this remarkable pocket-size movie camera. With fast *f*.1.9 lens, \$125; including carrying case, \$137.50.



# Like a Gossamer Veil



## the Sheerness of SE-LING hosiery

● Here is a new conception of what hosiery sheerness can be.

Drop by your favorite shop today. . . . Ask to see the new Se-Ling creations for Spring. Examine them. Notice how flawlessly transparent they are, how unbelievably gossamer-like the weave. Notice, too, the tiniest, daintiest seam ever made. Look at the new Swing Heel, so flattering to your ankles.

Then wear a pair of these exquisitely sheer stockings. You will find them as durable as they are lovely. The secret of Se-Ling is in our own special twist of the Orient's finest silken strands, a twist which permits new elasticity and new sheerness without sacrifice of service.

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THE ARISTOCRAT OF EXQUISITE HOSIERY

## VOODOO IN THE NIGHT-SPOTS

(Continued from page 71) Away from the watchful eyes of the preachers, out of dingy gin joints and cellars improvised into cabarets, came the blues and the stomps. They gave birth to the delirious music of young Harlem, which Lindy-hops, Trucks, and Suzy-Ques at the Savoy Ballroom, while the swanky orchestras of Duke Ellington, Cab Calloway, and Louis Armstrong "swing it" in white ties and tails. The new music of the American Negro had to be anarchic and violent, humorous and, at the same time, desperately melancholic. The Negroes love the absurd, the fantastic, the eerie; they had to invent new sounds, new ways of playing—in short, a totally new musical language—to express the indefinable mixture that is characteristic of their spirit, of frenzied melancholy and unrestrained laughter, broken by wild shrieks of protest.

But in the West Indies, and particularly in Cuba, the African slaves of four hundred years ago were permitted to retain their own rites, their own instruments, and their own musical genius. As early as 1517, they paraded, singing and beating drums, to ask for alms on Epiphany, and danced at popular festivals for the amusement—and the pennies—of their more tolerant white masters. The slaves formed their *cabildos*, councils or clubs modelled along African lines, with secret meetings and all sorts of mysterious hocus-pocus—initiations, offerings, and the delivery of ritual speeches in Carabalí—accompanied by particularly wild music, dancing, and banqueting. The meetings were conducted by a council of thirteen, four of whom were high priests and chieftains of the local club or *juego*, and they received special African titles of rank.

### RACE WAR

For three hundred years, the *ñāñigos* held their bizarre meetings and dances in the suburbs of Havana, and nothing violent ever happened. But around 1834, whites and mulattoes began filtering into the societies; local politicians and even white aristocrats joined the *ñāñigos*, perhaps attracted by the fascination of the mysterious, perhaps because they realized the political possibilities of these tight brotherhoods used as a weapon of opposition against Spain. The pure Negro leaders looked upon the mulattoes with contempt, but feared the whites, who might snatch control away from them. Resolutions were passed to oust the intruders; feuds started, and riots began to take place. The whites tried to force their way into the meetings, but were resisted at the cost of some bloodshed. This split the councils into colour lines, and the race war was on.

The hatred between the blacks, the whites, and the mulattoes carries on to-day. The Cuban Republic considered that the *ñāñigos* had a criminal record, and this persecution added fuel to the chain of vengeance and reprisals until the *ñāñigos* degenerated into a terrorist association resembling the Ku Klux Klan or the Black Legion. But it was the whites who brought crime and blood upon the heads of the *ñāñigos*; and the fact that there are *ñāñigo* criminals doesn't necessarily

mean that they are all criminals. Enthusiasts on the alluring subject of personal black magic have placed an exaggerated emphasis on the possibility of doing an enemy harm through voodoo. The powerful rites of voodooism are used for this purpose, but rather as a side-line, and not as the motivation of the *ñāñigo* brotherhoods.

In Havana, a few years ago, one might hear surreptitious songs in the Carabalí dialect when the policeman wasn't around; but it was out of the question to try to see their ceremonies, because the *ñāñigos* were supposed to be a criminal organization and were relentlessly persecuted by the Machado secret police. They were forced to meet in a different house each time to watch the *diablito*—the Little Devil—perform his epileptic contortions in a costume half African-witch-doctor, half Ku Klux Klan; and it was said that the *diablito*, while dancing, would touch the shoulders of various members of the society, who would immediately scurry out into the crowd on the street. Certain of these men were supposed to have been instructed to kill those who had incurred the wrath of the society, and, by this method, not even the initiated would know who had committed the murders.

### CUBAN POGROM

The persecution of the *ñāñigos* continues unabated still, and the records of the Cuban police are full of criminal cases attributed to them. Not only are their tunes and dances forbidden, but it is also against the law to play on certain drums and other instruments formerly considered as innocent components of the Cuban dance bands.

The societies originated as simple brotherhoods for the slaves to worship in their own primitive, pagan manner, and for social exhilaration. But gradually the *ñāñigos* adopted Christianity by simply adding the saints and virgins of the Christian calendar to their pantheon of African spirits. To-day they acknowledge Saint Barbara as their patron saint, and place a crucifix between two burning candles on their voodoo altars—alongside their god Shango, and the Ecué, a spirit that manifests itself in the sound of the drums. In all voodoo, the large drum is the holy object around which the ceremonies revolve.

The *ñāñigos* still retain the memory of an African legend that explains how the first drum was made out of the skin of a fish into which the Ecué had materialized. The fish appeared miraculously in the water-jug on the head of a woman of the tribe, who was returning from the river. She was sacrificed, and buried under the palm-tree where the council met. To-day the legend is commemorated by the participation of a priestess, the only woman to take part in the ceremonies, who dances balancing the vessel with the "oath water" on her head.

The rites are simple and primitive: A "godfather" is elected from among the thirteen members of the council to act as host and pay for the ceremonies. A rooster is kept for days in advance in the sanctuary, a vacant room in which the altar is erected, with a crucifix (Continued on page 136)



# CHANEL

It was Chanel who made the out-doors chic . . . she who created the first smart clothes for it . . . she who gave us the transcendent out-door perfume, Cuir de Russie. "CHANEL CUIR DE RUSSIE" is the true Russia Leather . . . a smoky, woodsy fragrance as stimulating as an April morning.



No. 5 Cuir de Russie (Russia Leather)  
Gardenia de Chanel Glamour de Chanel



**LE GANT\* OF YOUTHLASTIC\***

**BY REDFERN**

*"You're stealing all my beaux, Mother—I'm sorry I ever told you about Le Gant!"*

*"Darling—let me have my little fling! I haven't danced like that since before you were born!"*

© 1932 W.B.C. Reg. U.S. Pat. Off.

The one at the right is the mother. Both wear Le Gant—the corset that's different. Daughter, because it's lithe, it's gay, it's comfortable—Mother, because it firmly controls and flattens. Both know that Le Gant always stays in place (because it's made of patented, woven two-way stretch Youthlastic).

Mother and daughter are both wearing "TwoWay-OneWay" Le Gant, which gives the ease of two-way stretch over the hips, and the flatness of cloth at the back. Of course, it stretches up and down everywhere to prevent riding up. There are many styles—"Half-Size" for shorter women, "Veil of Youth" for slim debs or average figures. Why don't you try Le Gant?

Then, for wear with Le Gant girdle, there is A'lure, the s-t-r-e-t-c-h-a-b-l-e bra, that also stays in place and never binds. \$1.50 to \$7.50.

Write for free 24-page illustrated booklet, "The Corset That's Different." The Warner Brothers Co., 200 Madison Avenue, New York City.

**CORSETS AND CORSELETTES**  
**\$5 TO \$35 • AT BETTER SHOPS**

## DEGAS' "AFTER THE BATH"

(The colour reproduction is on page 72 of this issue)

By Frank Crowninshield

WHAT a fortunate consummation to be born, as Degas was born, with taste. Not the exquisite, fastidious taste of an aesthete, but the strong, warm, sure taste of an artist of sensibility and feeling; a man who, during a long life, keeps himself in contact with the most stimulating culture around him; sharing, as an equal, the emotions of the finest spirits and intelligences of his time.

There is an example of the sure taste of Edgar Degas which is little known. When the painter died in 1917, at the age of eighty-three, he left one of the most surprising private art collections of his time. There was not, in the entire collection, a canvas of the second order; only the finest examples of the true masters.

In a singular way, America has had good reason to show interest in the work of this redoubtable French Impressionist. For one reason, he came here, as a man of thirty-nine, in the hope of impressing his taste as a painter upon a part, at least, of the American scene (not, it must be admitted, with any marked success).

Another reason was that the only pupil he ever had was an American, Mary Cassatt, a Philadelphian, sister of the Cassatt who later became President of the Pennsylvania Railroad. Miss Cassatt was the most distinguished of American women painters, an ardent and adoring disciple of her master, and the genius who gathered together the surpassing group of paintings by the French Impressionists which are now in the Havemeyer Collection at the Metropolitan Museum.

### LIFE AT THE TIP OF A BRUSH

And then there is the other point; that the subjects which Degas liked best to paint—the women, sports, interiors, and pleasures of the people, all of them subjects to which he gave such inspired attention—were those with which Americans have always found a natural sympathy: music-halls, race-horses, milliners, domestic scenes, the theatre, musicians, jockeys, and ballet girls. Unlike most of the great men who had preceded him (classicists or romanticists)—for instance, Ingres, Courbet, Corot, Delacroix, and David—his major preoccupation always remained with the most natural, instinctive, and popular concerns of man.

Two months ago, a great retrospective exhibition of the works of Degas was held at the Pennsylvania Museum of Art, in Philadelphia. The lenders included the Louvre in Paris, the Museum at Pau, where Degas had once lived, and renowned private collectors in various parts of the world. It was, at that show, easy to sense that while the subjects the painter had treated seemed at first to be trivial, mundane, not to say commonplace, the innate distinction of the painter had lifted his canvases, pastels, and drawings into the realm of the highest aristocracy of taste. A nude—an apparently bourgeois and perhaps misshapen woman—was seen, after a little study, to be on

an æsthetic par with the nudes of the most renowned Italians—but warmer, more convincing, more appealing. A jockey, as a result of some subtle alchemy, became of a sudden a gentleman; a ballet dancer appeared as a creature of beauty and feeling.

### BATHS OF THE 'EIGHTIES

The correct title of the painting which the editors of Vogue have reproduced in this issue is "*Le Petit Déjeuner à la Sortie du Bain.*" The canvas, a pastel, is the property of the Durand-Ruel Galleries in New York. Its size is three feet by four. It was painted in 1883 when Degas was in his fiftieth year—ten years after his first and only visit to America. Fortunately for New York, it is to be exhibited for three weeks at the Durand-Ruel Galleries beginning March 22, for the benefit of the Public Education Association.

It is amusing to remember that, in Paris, baths of the kind shown in the pastel (during the early 'Eighties) were complicated and serious affairs. The tubs were sent to clients by a company whose business it was to bathe the higher French bourgeoisie. With the tub there arrived, at the client's house, something very like a fire-engine; a wagon with a charcoal fire burning mysteriously in its depths; four pails and two men to carry—often to the fourth or fifth floor—the necessary hot water for the bath. The "*Petit Déjeuner*," which, in the pastel, the maid is so opportunely offering, is simply a cup of *café au lait*.

In his early days, Degas was a good deal influenced by Ingres and Delacroix. These two remained, for that matter, his major idolatries in French art. In his mid-career, he became somewhat influenced by the Japanese, their fantastic scheme of decoration, the peculiar spacing of their designs, their emphasis on draperies, screens, fans, dancers, and the structure and movements of women's bodies.

Degas was as great in etching as he was in painting. When placed beside his prints, the etchings by the masters of to-day—save those of Dunoyer de Segonzac—seem somehow undistinguished and banal. Even the Zorns have a way of becoming, of a sudden, a little obvious, "rustic," and earthy when opposed to the prints by this aristocratic master. It is particularly in his graphic work that his genius as a draftsman is made most manifest. He was not, perhaps, the classical draftsman that Ingres was, nor did he profit from such stimulating experiments in form as we may now note in the drawings of Cézanne and Picasso, but he remains to-day the most consummate draftsman in the whole school of the French Impressionists.

Fame came to Degas in middle age. That fame spread and mounted until, in 1912, and five years before his death, his "*Danseuses à la Barre*" fetched, at an auction in Paris, \$110,000, a figure which, at that time, marked the highest price ever paid in France for a work by a living master.



# A Clean Face

**is the secret of radiant beauty!**

• How *clean* is your skin? That's your most important beauty problem! For only when pores are thoroughly, deeply cleansed can one hope for a radiant, exquisitely fine complexion.

Starting today, you can be *sure* of a truly clean skin—and all the loveliness it brings. Because today Daggett & Ramsdell offers you the new *Golden Cleansing Cream*—a more efficient skin cleanser could not be obtained!

## A New Kind of Cleansing

Golden Cleansing Cream is entirely different from other creams and lotions. It contains *Colloidal Gold*, a remarkable ingredient well known to the medical profession but new in the world of beauty. This colloidal gold has an amazing power to rid the skin pores of clogging dirt, make-up, dead tissue and other impurities that destroy complexion beauty. The action of colloidal gold is so effective that it continues to cleanse your skin even after the cream has been wiped away. What's more it tones and invigorates skin cells while it cleanses.

## Contains Colloidal Gold

Daggett & Ramsdell Golden Cleansing Cream is the only cream that brings you the deep-pore cleansing of colloidal gold. You can't see or feel this gold because it is not a metal—any more than the iron in spinach is a metal. In fact, many of the health-giving minerals in fruits and vegetables exist in a colloidal form, similar to that of the gold in Golden Cleansing Cream. What you *do* see is a smooth, non-liquefying cream, rose-pink in color, suitable for cleansing every type of skin.

## Costs No More

Daggett & Ramsdell's new Golden Cleansing Cream is within the reach of every one of you. You'll soon say you never made a more economical investment than the \$1.00 which the cream costs. It is obtainable at leading drug and department stores—ask for it today!



## Make This Simple Test!



• Apply your usual skin cleanser. Wipe it off with tissue. Your face seems clean—but is it? Does any dirt remain to clog and blemish your skin?



• Now, cleanse with Daggett & Ramsdell Golden Cleansing Cream. Your tissue shows *more* dirt, brought from pore depths by this more effective cleansing.

DAGGETT & RAMSDELL Dept. V-2  
Room 1980  
2 Park Avenue, New York City

Enclosed find 10c in stamps for which please send me my trial size jar of Golden Cleansing Cream. (Offer good in U. S. only.)

Name.....

Street Address.....

City.....State.....

Dealer's Name.....

**DAGGETT & RAMSDELL GOLDEN CLEANSING CREAM**



# Dinner is Served

## MADAME

... and what a triumph for you when the table is as beautiful as the dinner is good! There is something about a gleaming damask cloth,—freshly white and richly patterned—that sets a dinner apart as a specially happy occasion...



## TABLECRAFT

REG. U.S. PAT. OFF.

CLOTHS & NAPKINS BY

### Rosemary

give you lasting beauty. They will not lint nor wilt. And their quality (guaranteed by *Good Housekeeping* as advertised therein) is yours at much lower prices than you'd expect to pay.

TABLECRAFT'S loveliness will not "wash out". Scientific laboratory tests prove it's longer wearing. In addition, it is the chosen table covering in hundreds of exclusive club and hotel dining rooms, as well as in TWA air-liners. And TABLECRAFT, to withstand the wear of public dining rooms, *has* to launder well. So you may enjoy TABLECRAFT beauty, realizing that you have bought wisely and well.

### SEND FOR "Tempting Tables"

There are 16 smart table-setting ideas arranged for you by renowned decorators in this little booklet: Send your name, address, 3c stamp and the name of your linen store to—

**ROSEMARY • INCORPORATED**  
46 WORTH STREET • NEW YORK CITY



## AUTUMN HOME WORK

**ERRATUM:** A most unfortunate printing error crept into the October 1, 1936, issue of *Vogue*. In this issue, several lines of knitting directions in the article headed "Autumn Home Work," on page 50, were omitted. This sweater-blouse proved to be very popular with our readers—up to a certain point! So it is with thanks to those who wrote us about our error, and with apologies to all those who have been inconvenienced by the inaccuracy, that we are herewith printing the missing lines of the directions.

In reading the instructions, count down twenty-one lines in the second column; then omit the twenty-second line entirely and insert the following directions:

"the beginning of every row at the armhole edge until all the stitches are eliminated. Pick up the other 63 stitches. Join the wool to the edge nearest the 10 stitches, cast off 6 at the beginning of the row and then work from \* to end.

**SLEEVES:** Cast on 120 on the small needles and knit back into the back of the stitches. Work 2 inches in stitch 1. Change to stitch 2, and the No. 2 needles. Work 14 rows. Increase once at the beginning and end of the next row. Repeat"

Begin again with the twenty-third line of the original directions and follow through to the end. There is no change in the remainder of the knitting directions.

## DESIGNS FOR DRESSMAKING

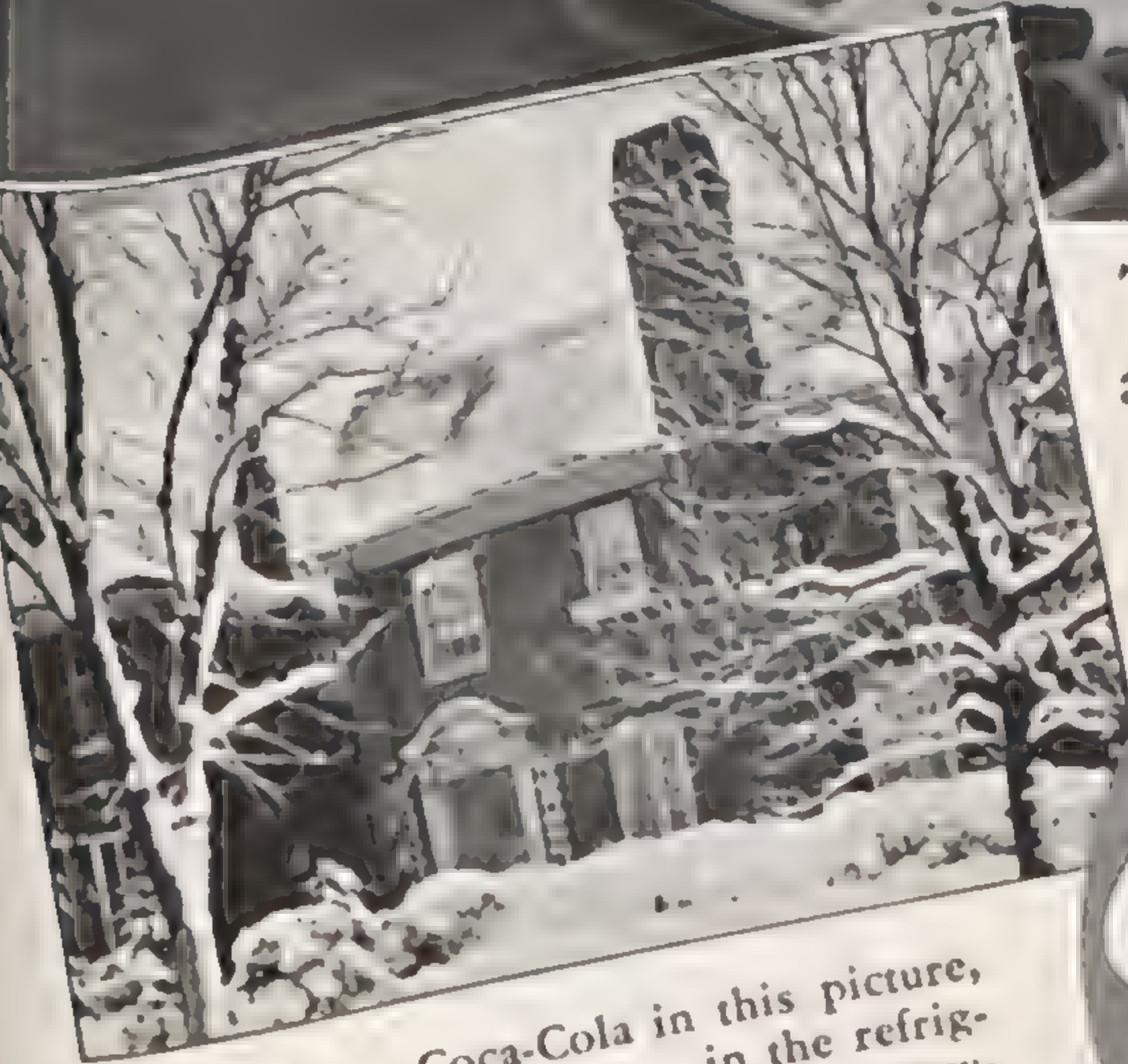


The March wind blows in and, with it, this bevy of spring models for day-time and evening. Turn back to pages 110 and 111 for the larger views. Designed for sizes: 494, 7651, 7649, S-3958, S-3962, in 12 to 20, 30 to 38; 495, S-3966, in 12 to 20, 30 to 40

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 154.



# It's the Refreshing thing to do



You can't see Coca-Cola in this picture, but you'll find it inside . . . in the refrigerator. In homes big and small everywhere, ice-cold Coca-Cola is ready and waiting to refresh the family and its friends.

Thirst knows no season  
and youth will be served



Everybody likes ice-cold Coca-Cola . . . pure  
and wholesome refreshment . . . *pure as sunlight.*

There's no place like home to pause and be refreshed with ice-cold Coca-Cola. It's always easy to buy a few bottles at a time for your refrigerator. But the best way is to order a case (24 bottles) from your dealer.



# Brewster Hats

## *Tailored-to-type*

... designed especially  
to flatter the four face-types:  
oval, round, heart-shaped, square.

*which type are you?*



ROUND



SQUARE



OVAL



In all coronation colors



HEART-SHAPE

To add a spirited touch and new importance to any Spring ensemble, choose a Brewster "Tailored-to-Type" Hat. "The Regina", above, is a lovely example. In every thrilling shade in the Coronation spectrum—and in all other approved Spring colors as well. Two bold, modern angel-wings give it the new fly-away effect. Brewster Hats are sold by one leading store in each city. Four and Five Dollars.



BREWSTER HAT COMPANY, INC.  
411 FIFTH AVENUE, NEW YORK

## BLACK-AND-TAN WARDROBE

HERE ARE THE SHOPS THROUGHOUT THE COUNTRY THAT  
HAVE THE ENTIRE WARDROBE SHOWN ON PAGES 102-107

AKRON, OHIO . . . . .	M. O'NEIL COMPANY
BIRMINGHAM, ALABAMA . . . . .	BURGER-PHILLIPS COMPANY
BOSTON, MASSACHUSETTS . . . . .	JAY'S, INCORPORATED
BRIDGEPORT, CONNECTICUT . . . . .	D. M. READ COMPANY
CHAMPAIGN, ILLINOIS . . . . .	G. C. WILLIS
CHICAGO, ILLINOIS . . . . .	CARSON PIRIE SCOTT AND COMPANY
CLEVELAND, OHIO . . . . .	HIGBEE COMPANY
DALLAS, TEXAS . . . . .	NEIMAN-MARCUS
EL PASO, TEXAS . . . . .	POPULAR DRY GOODS COMPANY
HAZELTON, PENNSYLVANIA . . . . .	WEAR'S, INCORPORATED
HUTCHINSON, KANSAS . . . . .	WILEY DRY GOODS COMPANY
KANSAS CITY, MISSOURI . . . . .	HARZFELD'S, INCORPORATED
LONG BEACH, CALIFORNIA . . . . .	GIBSON STYLE SHOP
LOS ANGELES, CALIFORNIA . . . . .	J. W. ROBINSON COMPANY
MILWAUKEE, WISCONSIN . . . . .	T. A. CHAPMAN COMPANY
PHILADELPHIA, PENNSYLVANIA . . . . .	BONWIT TELLER AND COMPANY
PITTSBURGH, PENNSYLVANIA . . . . .	JOSEPH HORNE COMPANY
RICHMOND, VIRGINIA . . . . .	MILLER & RHOADS, INCORPORATED
SIOUX CITY, IOWA . . . . .	DAVIDSON BROTHERS COMPANY
TOLEDO, OHIO . . . . .	THE GILLESPIE SHOP
TOPEKA, KANSAS . . . . .	CROSBY BROTHERS COMPANY
WASHINGTON, DISTRICT OF COLUMBIA . . . . .	JULIUS GARFINCKEL AND COMPANY



In addition to the two bags shown on page 104, here is another choice in bags to carry with your black-and-tan outfit. A tailored pouch of black alligator calf—long and narrow and roomy and convenient to tuck under arm. A Lewis bag from Saks-Fifth Avenue



Four belts to give a fillip to the black-and-tan wardrobe. A plain Schaffer pigskin belt (Altman). A Criterion stitched pigskin (Bonwit Teller). A Schaffer belt—black patent leather with a metal closing (Altman). And a black patent leather Criterion belt (Altman)





# “This Perfume must be Only for Me... to wear when I am in Love!”

The scene was a little shop in Paris, some twenty years ago. In it, the man who has created more great perfumes than any other living person, was waving the stopper from a vial of his newest perfume beneath the exquisite little nose of a strikingly lovely lady.

Already known throughout Paris for her austere beauty, she was soon to be celebrated as one of the most glamorous figures of her age. She, herself, believed that her career as the reigning beauty of Paris began with this moment.

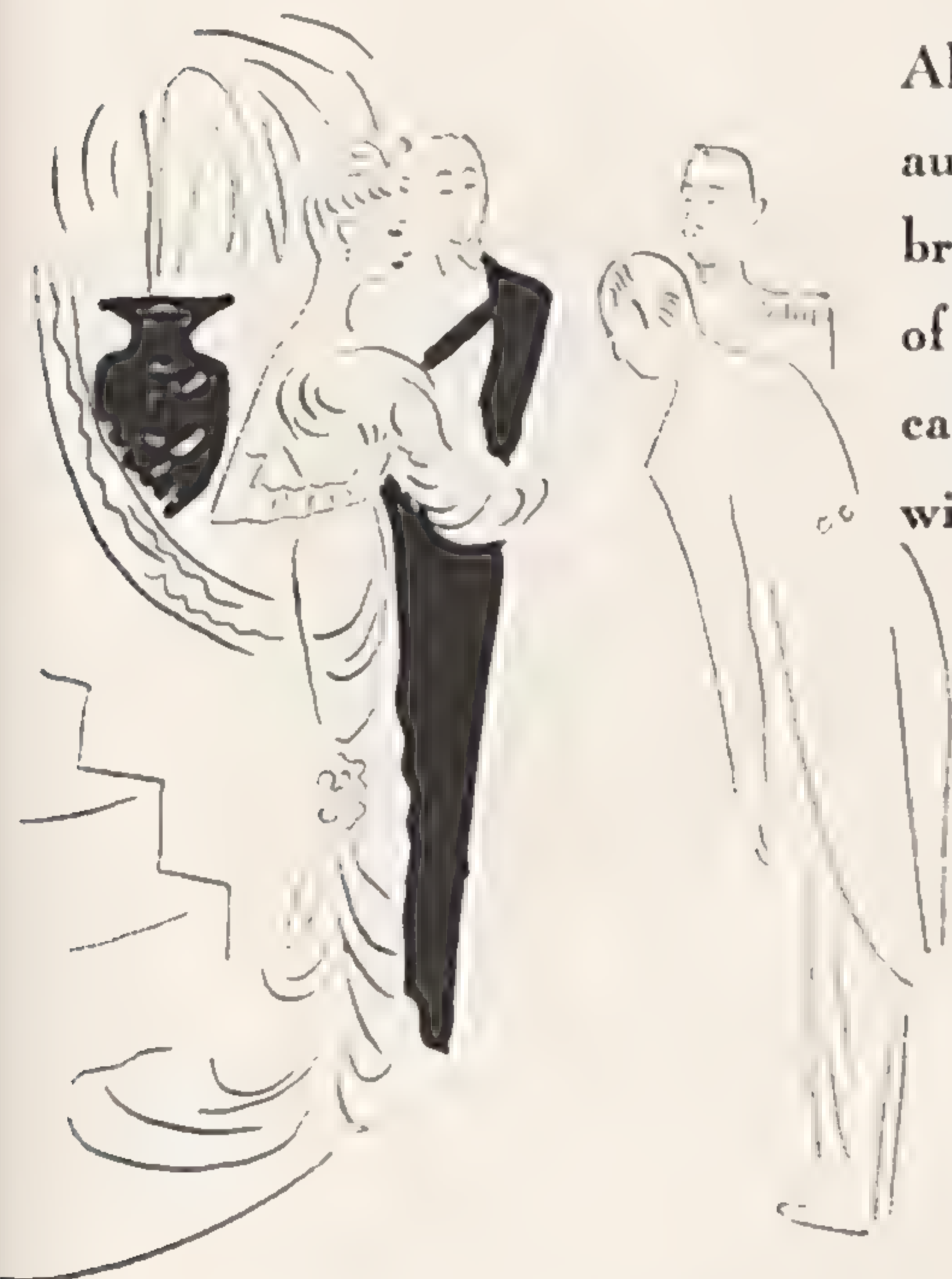
For, with her faultless instinct about those things, she immediately sensed the unusual power of this perfume. Instantly she cried: “This perfume must be only for me...to wear when I am in love.” So, for longer than two decades, KOBAKO perfume was the secret of only two people — its creator, and the beauty who used it.

It is said that she had an almost superstitious belief in its power to stir the emotions. The great chemist who created this perfume admits that she may have been right.

For he included in KOBAKO a certain essence derived from the Orient. He believes this essence to be one of those scents now recognized by modern psychology as powerfully moving to the senses.



Late last year, the creator of KOBAKO perfume was given permission by its sole user to release it to the world. It has taken some time to produce sufficient quantities to be offered publicly. Now, however, you can get KOBAKO perfume at fine cosmetics counters throughout America.



# KOBAKO

# BOURJOIS



"A FABRIC CREATED OF CROWN RAYON . . . IT'S TESTED"

## Hubrite Presents Smart Spring Frocks in "Vendome"

\$5.98



Mademoiselle Model  
with White polka  
dots on Black, Navy,  
Copen, or Green.  
Sizes 12-20, 38-42.

Exclusive Swing Pattern.  
Rose or White on Navy,  
Green or White on Black.  
Mademoiselle Model.  
Sizes 12-20; 38-42.



"VENDOME" is woven of Crown Rayon, the NEW Rayon of Fashion, Crown tested for all wearing qualities.

- VENDOME is GUARANTEED WASHABLE
- VENDOME will not shrink
- VENDOME will not slip
- VENDOME will not pull out at the seams
- VENDOME styles have closed plackets
- VENDOME styles have service seams

See all the new Hubrite styles at your favorite shop, today!

FREE!—Write today for "Early Summer Style Sketches" showing many Hubrite Frocks, and name of Hubrite store nearest you. Address Dept. V-1, Hubrite Informal Frocks, Inc., Boston, Mass.

# Vogue's second PRIX de PARIS

### Quiz Number Five

- 1 For fashion pages in Vogue, do you prefer colour photographs or colour drawings? Why?
- 2 Select one of the places described on page 68 or 69 of the February 15, 1937, issue and write a paragraph on it suitable for "Vogue Covers the Town."
- 3 Suggest five subjects for short articles to be published in the back of the magazine. Tell why you think each would be of interest to Vogue readers.
- 4 Suggest costumes to go with each of the four hats on page 70 of the February 15 issue—specify type and colour scheme.
- 5 What five definite coat fashions are "put over" in the February 15 Vogue? Suggest a different way of stressing these important fashions.
- 6 Write your own "Vogue's-Eye View" to introduce either the February 1 or February 15 issues, suggesting title, suitable illustration, and general layout.

### Vogue's Prix de Paris Thesis

Below we publish again the subjects for the Prix de Paris Thesis. Choose *one* of the four suggested topics. No thesis may exceed 1500 words in length; and it must be posted not later than midnight of April 20.

- 1 Draw general comparisons between the advertising pages and the editorial pages of Vogue—photographs or drawings, writing, and style of presentation. Could either advertising or editorial pages profit by imitating each other?
- 2 Discuss the non-fashion features incorporated in Vogue; tell which you like (if any), and why you think they should be continued or discontinued. In addition, write a non-fashion article yourself, suggesting illustrations. The article might be a humorous piece; a profile of some figure interesting to Vogue readers; a criticism of the cinema, theatre, or dance; or some subject of your own choosing.
- 3 Discuss the type of reader who seems to you to be the "ideal Vogue reader"—the most important type of subscriber for Vogue. Tell whether (or why) you think she is being completely served by Vogue. Suggest new departments, changes, or deletions that would make the magazine better for her.
- 4 Suppose your problems were to get for Vogue 20,000 new young subscribers (under twenty-five years), how would you go about it; what circulation schemes would you suggest, what special editorial features would you incorporate in Vogue?



DISCOVERIES IN BEAUTY

(Continued from page 116) the oils into your skin. This treatment not only tends to strengthen your hair and make it grow, but it also has been known to cure monstrous headaches. After the treatment, you will feel fresh enough to try Bosch's new Empire coiffure—parted in the middle and swept up in back with a cluster of curls on top of your head—a charming complement to the current fragile, feminine evening chiffons.

The old days, when you set out for your hair-dresser's resigned to spending the entire day getting a permanent, are happily over, but a permanent is still an event of major importance. It is something that stays with you whether you like it or not, and the best thing to do is to make sure you will like it.

Mario Jerez, at 743 Fifth Avenue, is one who is well qualified to cope with your permanent problems. He has followed the development of the permanent carefully, since it was first given in Europe, and has specialized in the difficult task of waving bleached and overdry hair. If your hair is in a sadly brittle condition, Mario Jerez will rub your scalp with a special, soothing, beneficial ointment. He also uses his own special oil to soften the little sections of hair, before they are submitted to the heat. The final outcome is more than you would expect from any ointment or oil—a lovely, soft, glossy wave.

No permanent, however, can do perfectly by you unless your scalp is in really good condition. If you have a trace of dandruff, don't try to cure it by just ignoring it—Mario Jerez has an odourless apricot coloured cream which should be rubbed in your scalp the night before you are planning to have a shampoo and which is a very effective weapon against dry, scaly scalps.

BOXER GUARD

(Continued from page 40) And best of all, the Boxer gets along remarkably well with other domestic animals, and with other dogs. Here, again, his natural friendliness plays a major part. For the Boxer is the most courageous of dogs. His great Mastiff ancestor has passed on to him an unquenchable store of courage. In a Boxer, the dignified policy of polite and watchful waiting seems a part of his general make-up.

Yet, all these qualities are secondary, or possibly just coincidental to his greatest asset—that of remarkable intelligence. His willing tractability, as well as a quick comprehension of his master's wishes, comes as a revelation to seasoned dogmen. They embrace him sceptically, but are usually soon won over by his amazing personality.

Luck may have played a small part in the Boxer's being a particularly bright and clever animal, but the liberal cranial space allowance for grey matter, the German fancier's early selective breeding for intelligence as well as show quality, plus the phenomenal break that the five great ancestors of all Boxers have been exceptionally intelligent, established that quality so firmly in their make-up that to-day it is a common breed-characteristic that can not be discounted. And Boxer breeders value it over all things.

That this breed has carried on from time immemorial as a pure breed without change, except for a slight reduction in stature from his ancestors of thousands of years ago, seems to indicate that he has something to offer in his original form that can not be improved upon. If this analysis seems too glowing in its tribute to our dog, we plead fundamentals. Just scratch the surface, and every Boxer owner will tell the same story. As an all-round dog, the Boxer has no equal: a vital dog, a great character, and a magnificent friend. Give him a chance, and he will surely add you to his rapidly growing gallery of admirers. With all these qualities added up and combined in the Boxer, you could not possibly fail to find in him the solution for the perfect all-round dog.

MAZIE WAGNER



SEARCH YOUR SKIN

FEEL FOR LITTLE BUMPS!

They Indicate Clogged Pores, the Beginning of Enlarged Pores, Blackheads and Other Blemishes!

By Lady Esther

Don't trust to your eyes alone! Most skin blemishes, like evil weeds, get well started underground before they make their appearance above surface.

Make this telling finger-tip test. It may save you a lot of heartaches. Just rub your fingertips across your face, pressing firmly. Give particular attention to the skin around your mouth, your chin, your nose and your forehead.

Now—does your skin feel absolutely smooth to your touch or do you notice anything like little bumps or rough patches? If you *do* feel anything like tiny bumps or rough spots, it's a sign usually that your pores are clogged and may be ready to blossom out into enlarged pores, blackheads, whiteheads, "dirty-gray" skin and other blemishes.

A Penetrating Cream, the Need!

What you need is not just ordinary cleansing methods, but a penetrating face cream—such a face cream as I have perfected.

Lady Esther Face Cream penetrates the pores quickly. It does not just lie on the surface and fool you. Gently and soothingly, it works its way into the little openings. There it "goes to work" on the accumulated waxy dirt—loosens it—breaks it up—and makes it easily removable.

When you have cleansed your skin with Lady Esther Face Cream, you get more dirt out than you ever suspected was there.

It will probably shock you to see what your cloth shows. But you don't have to have your cloth to tell you that your skin is *really* clean. Your skin shows it in the way it looks and feels.

As Lady Esther Face Cream cleanses the skin, it *also* lubricates it. It resupplies the skin with a fine oil that overcomes dryness and keeps the skin soft, smooth and flexible. Thousands of women have overcome dry, scaly skin, as well as enlarged pores and coarse-textured skin, with the use of Lady Esther Face Cream.

The Proof Is Free!

Let me send you a purse-size tube of Lady Esther Face Cream, postpaid and free, so you can see for yourself that it embodies the correct method of cleansing your skin.

Use the whole tube in one treatment. Put on one application after another until the tube is completely used. Note the feeling of relief your skin experiences. It is as if a load had been taken off your pores. You can see that even three or four applications of Lady Esther Face Cream has made your skin decidedly cleaner, clearer, smoother.

A New Skin!

You can readily see what a month's trial of the cream would mean. It would mean the end of those stubborn blackheads, the reduction of those gaping pores, the end of that skin-withering dryness.

Write today for the purse-size tube of Lady Esther Face Cream that means the beginning of a new skin for you. Clip coupon now.

(You can paste this on a penny postcard)

FREE

Lady Esther, 2024 Ridge Avenue, Evanston, Illinois.

Please send me by return mail a purse-size tube of Lady Esther Four-Purpose Face Cream; also all five shades of your Face Powder.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

(If you live in Canada, write Lady Esther, Ltd., Toronto, Ont.)



## VOODOO IN THE NIGHT-SPOTS

(Continued from page 126) between two large candles. The four priests first perform a "cleansing," rubbing their bodies with the live rooster; then they hang bright-coloured curtains and inscribe strange signs on them—"signatures" drawn with coloured chalk. The rooster is then taken out and allowed to escape onto the street; a trail of powder is set off from the door of the sanctuary to the outside, and the altar is informed that the rooster is gone. Courtesies are paid to the big drum, to the two ritual sceptres, and to a wooden cup topped by four clumps of feathers. Praises are sung to each of these, and they are asked "if they feel well." A compromise to Christianity is the song to the crucifix: *erendió basi Bomé*, "I believe in God the Almighty."

The initiates are blindfolded and their heads marked with chalk. Then offerings of food are made—the *ñañigos* claim that they do not perform the blood sacrifices so essential to all voodoo, although some accounts mention "consecrations" made by spilling the blood of a rooster over a coconut and a goatskin. (And the *diablito* dances with a dead rooster hanging from his belt.)

From inside the sanctuary is heard the booming of the big drum, louder and louder, and the *diablito* shakes his bells offstage. The principal drummer, capering and pounding his drum, addresses the "devil" in a flood of Carabali. Then the curtains part, and the *diablito* emerges—wearing a coat, trousers, and a hood of gaily-printed cotton, fringed with grass around the ankles, knees, waist, collar, wrists, and elbows; there is a tuft of the same grass on the peaked end of his hood. The priestess follows him, dancing with the vessel of oath water on her head. He leaps, jerks, and twitches with the agility of a Congo witch-doctor, shaking his hips to ring the cow-bells that hang from his belt, and brandishing a stick with a cluster of round copper bells. Still dancing, he forces the blindfolded participants to kneel in front of the altar while the priest questions them:

"Do you swear to tell the truth?"

"Yes, sir."

"Why do you come here?"

"To help my brothers."

Then the priest recites the *ñañigo* equivalent of the Lord's Prayer, and the priestess sprays the initiates with the conjure water as the *diablito* goes

into a trance. Finally, they take off the bandages from their eyes, and embrace one another as long-lost brothers. A voracious banquet closes the ceremony.

The American Negro chambermaid who throws epileptic fits under the influence of Father Divine's syncopated hymns, to show her repentance of her jazz-bound life, sees her lascivious contortions as a blessing and a salvation. By reversing the same process, the African music and dances of the *ñañigos*, when denuded of their religious mysticism, appear in all their frankly erotic glory.

Tamed as far as they would allow themselves to be, the wild music and dances of the Negroes became the famous rumba, the dance par excellence for entertainment, and the inevitable finale of all light musical shows in Cuba—best seen at the Alhambra Theatre, the Havana equivalent of Minsky's Burlesque. The "rumba" that is danced on the floors of smart New York night-clubs is an illegitimate offspring of American jazz and of the "Són," Cuba's great social dance.

A "Són" orchestra is made up of a strange conglomeration of odd objects that could hardly be called musical instruments: *maracas*, gourd-rattles filled with little pebbles; *claves*, two short sticks of mahogany that are clicked together; *guiras*, cucumber-shaped gourds that are scraped along a row of notches; *bongós*, double drums struck with the fingers; the *marimbula*, a descendant of the African "piano"—a simple wooden box, often an empty soap-box, that serves as resonator for a number of iron prongs that vibrate into a few base-notes when snapped with the fingers. There are even cow-bells, and the amazing jaw-bone of a donkey that is struck with the palm of the hand to make the loose teeth rattle in their sockets. The only respectable instrument in an orthodox "Són" orchestra is the three-stringed guitar, the *trés*; all the others are true African noise-makers, fully effective only when they are manipulated by descendants of the African slaves who brought this exhilarating music into the New World.

Cuban music is the only music that reflects the lazy intensity of the climate; the palm-trees, the cobalt skies, the ultramarine-blue of the sea, the pale pink and blue of the blocks of houses. It is the only music in the world that really sounds tropical.

A  
CLOSE-UP  
OF

*Madge Evans*

Famous M-G-M star who perfectly exemplifies

## True Poise

CLOSE-UPS OF NEW  
TRU-POISE STYLES



RAMONA



BLAYNE



BERNETA

You will have taken a big step toward new loveliness when you learn that proper posture starts with the feet . . . that ordinary shoes let you down—down the incline formed by high heels, thrusting against the vamp, crowding your toes. *Tru-Poise* shoes have a clever cradle cup heel that restrains the foot from sliding forward with each step. You walk and stand more becomingly and comfortably clad in these glamorous style creations that give you *true* poise.

\$875 to \$1050 and up

Slightly higher west of the Rockies

*Tru-Poise*  
A SELBY SHOE

THE SELBY SHOE COMPANY, Manufacturers, Portsmouth, Ohio  
In Australia, Selby Shoes, Ltd., Sydney

### NOBLESSE OBLIGE

Cancer takes the lives of one hundred and forty thousand persons each year. The fact that half of these could be saved if they recognized the early symptoms is the spur for a national drive being held from March 21 to March 27 by the Women's Field Army of the National Society for the Control of Cancer. Their goal is to reach every community in the country—to replace the ignorance and superstition that have surrounded cancer with sound and intelligent information. And to attain it, they need the help of every one of us. Won't you send a contribution to the American Society for the Control of Cancer, Rockefeller Center, New York City, during the week of the national drive?



KISS-YOUR-HAND BUDAPEST

(Continued from page 96) The Magyar Constitution of 1002, of which the Hungarians are so proud, was nothing more than a system of insurances for this aristocracy against the people. It looked very bad for this aristocracy after the war and the dissolution of the double-monarchy. There was first Count Michael Károlyi's attempt at democratic reforms, and then the terror of Béla Kun's Bolshevik régime. But in a counter-revolution of extreme violence, the traditionally powerful classes regained their privileges. The typical social structure of Hungary seems bound to survive.

The feudal nobility of the Esterházy, Széchenyi, Károlyi, of the Aponyi, Teleki, Andrássy—all intermarried to an unbelievable extent—are still a glamorous and handsome lot. Of course, they lost their property in Transylvania and Slovenia by the Treaty of Trianon. But still they are fantastically rich, some nine hundred and eighty of them owning one-third of the total arable land of the country; that means one-third of Europe's wheat, its fattest cattle and pigs, and fieriest wines.

The feudal power of this nobility, comparable only to the power of the feudal nobility in Poland, is entirely founded on their ownership of the land. Anxiously aware of this, they never forgave Count Michael Károlyi, one of their own race and class, for proposing a new distribution of land and, above all, for giving away to his own peasants fifty thousand acres. To them, this kind of aristocrat, who was a democrat in his day, is just as bad as Béla Kun himself.

LITTLE FATHERS

Some of the great Magyar aristocrats are like little fathers to their peasants and act in emergency as doctors, midwives, and pharmacists to them. But whether the lord is kind or severe, just or thoughtless, wise or frivolous, peasants will kiss his hands. To them, the *gróf* (Count) is God the Almighty.

In the old monarchy, these great Catholic magnates, all of whom were closely tied up with the Austrian aristocracy, had the upper hand over the poor Calvinist and Protestant gentry, who were the backbone of Hungarian nationalism. Things have been reversed since the counter-revolution. The gentry, more reckless, more intelligent, and more passionately nationalist than the magnates, saved the country from the Bolsheviks. Horthy, Bethlen, Gömbös, all men from the gentry, took over the government.

To the magnates, Nicholas Horthy de Nagyványa, the leader of this gentry, is something of an upstart. When he was elected Regent of Hungary in 1920, for an unspecified period, they resented that this little man should hold all the power that, in their opinion, belongs to the Hapsburgs. Horthy once was an admiral of the Austro-Hungarian fleet. He never was very brilliant, but he was always courageous. Now sixty-eight years old, bubbling over with vitality, he is outspoken in a naïve and charming way that delights visiting foreigners and journalists.

Sometimes he will say to them, almost in tears, that that "poor boy Otto"

(von Hapsburg) has no chance to rule in his stead, which, considering the fact that Horthy is just the seat-warmer for Otto, sounds hypocritical, indeed.

"Horthy just hates the thought of losing his job," the great legitimist magnates say. But though Mr. Horthy, no doubt, loves his job, the reason why he is so opposed to the restoration of the Hapsburgs is not personal.

KINGDOM WITHOUT A KING

When the Hungarian rulers, after wars and revolution, decided to preserve the kingdom, they did so, not out of attachment for the house of Hapsburg, but out of the need for the symbolism of the Saint Stephen crown. This crown represents the claim of thousand-year-old Hungary to her territorial integrity. Around this territorial integrity revolves the revision of the Trianon Treaty, which is the core and the aim of all Hungarian politics after the war. So the crown was eminently useful, and a kingdom the best form of state for Hungary. But what good a king would do to this kingdom, Horthy and his friends could never see. A Hapsburg on the throne would quite unnecessarily disturb Hungary's relations with Czechoslovakia and Yugoslavia. So being more a patriot than a legitimist, Horthy thinks a kingdom without a king the best thing for Hungary and worthy to last at least as long as he lives—perhaps longer.

To the magnates, General Julius Gömbös, Prime Minister from 1931 until his death in 1936, had been still less acceptable than Admiral Horthy. While they did justice to his fanatic nationalism, they suspected him to be nothing short of a socialist. Had Mr. Gömbös not announced, a few months before his death, that he would cut up all estates over one thousand, five hundred acres? Well, nothing had come of it then. But one never knew how far in their dislike for the feudal aristocrats his successors would go. For there is no doubt that for some time to come the Hungarian Premiers will not be chosen among the magnates, but among Admiral Horthy's friends of the gentry.

It sometimes looks as though the Hungarian gentry has established itself as a middle class between the feudal aristocracy on the one hand and the small peasantry and landless proletariat on the other. But that is not true. The fundamental interests of the feudal aristocracy and the gentry are still identical. The one schism between them is the issue of the restoration. These glamour-loving magnates are not content with the symbol of the Saint Stephen's crown. They want their handsome young king and a worthwhile court. But though they grumble in the privacy of their salons, they carefully hide their grievances outside, and make no real opposition to the gentry government.

All parties concerned are intelligent enough to understand that this issue of the restoration, in which they don't agree, is not half so important as the one other issue: the issue of the revision of the Trianon Treaty.

The Treaty of Trianon, the grief and the hopes involved in it, unites the magnates with (Continued on page 150)



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**FRUITS AND SWEETS:** Vase and gilded grape scissors, candy jar of French porcelain; Alice Marks. Crystal and copper serving dish for desserts, with ice compartment beneath; from Irene Hayes



**FLOWERS:** Perfect vase (above) for a single flower; Alfred Orlik. Crystal coronet to challenge flower arrangers; Carole Stupell. Mexican tin reliquary (right) used for flowers; Fred Leighton's



**BREAD:** The handsome bread-tray from Thomas of London (below), will hold a variety of reducing breads; Alice Marks. The basket is ideal for rolls at informal luncheons; from Fred Leighton's

**AND BUTTER:** Individual crocks on wood plates, wood-handled knives (below); French crock and Sheffield dish for butter balls at country lunches; Alice Marks. Drawn butter pitcher; Betty Junger



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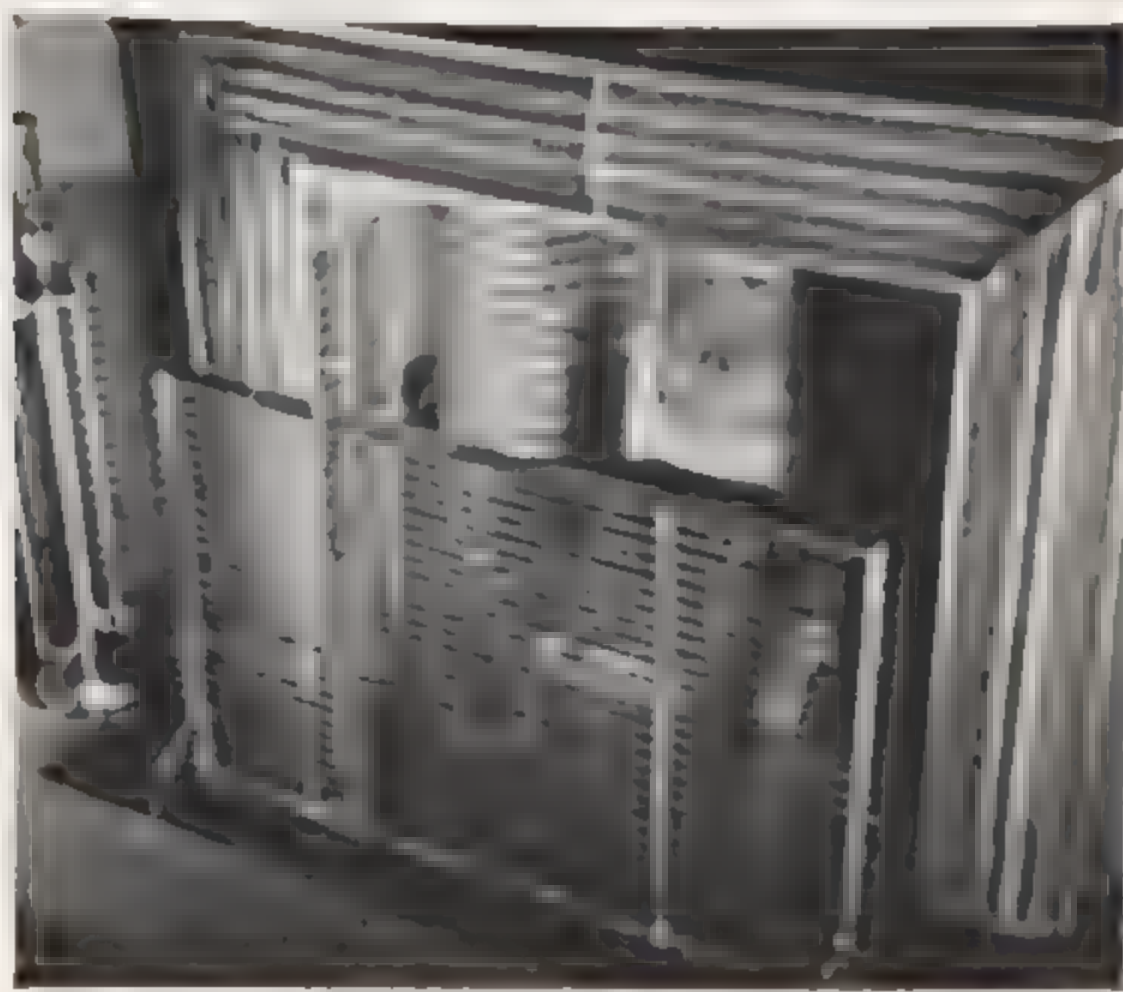
FRESH FINDS IN HOME FIELDS




DRINKS: A heavy crystal shaker that really shakes, with glasses to match, and crystal tray for vegetable bits; from Alfred Orlik. Perfectly functioning Martini pitcher and glasses; Betty Junger

PLANT TABLE: Alice Marks found this beautiful old mahogany table in England (two versions below); had the top hollowed out and lined with tin for plants. There's also a separate holder for cut flowers

DOUBLE DUTY: When the top is fitted back into the table (below), it holds bibelots such as these English antiques from Alice Marks. The flowers shown on both pages were arranged by Irene Hayes




SPRING FIRES: A modern fireplace presents a problem in equipment. Crystal screen and fire-irons are perfect complements and make the fireplace a decorative spot in spring; from Carole Stupell



*Snyderknit*

Knitted jersey of Du Pont yarn  
The print is "Rip Van Winkle"



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A gracious lady with glamorous hands... that is Mrs. James K. Hackett, whose famous Shakespearean roles so delighted London and Paris. Devoted for years to Peggy Sage Polish, to its fashion-dictated colors, Mrs. Hackett recently posed at the New York Salon, her flawless nails tipped with Dusty Rose.

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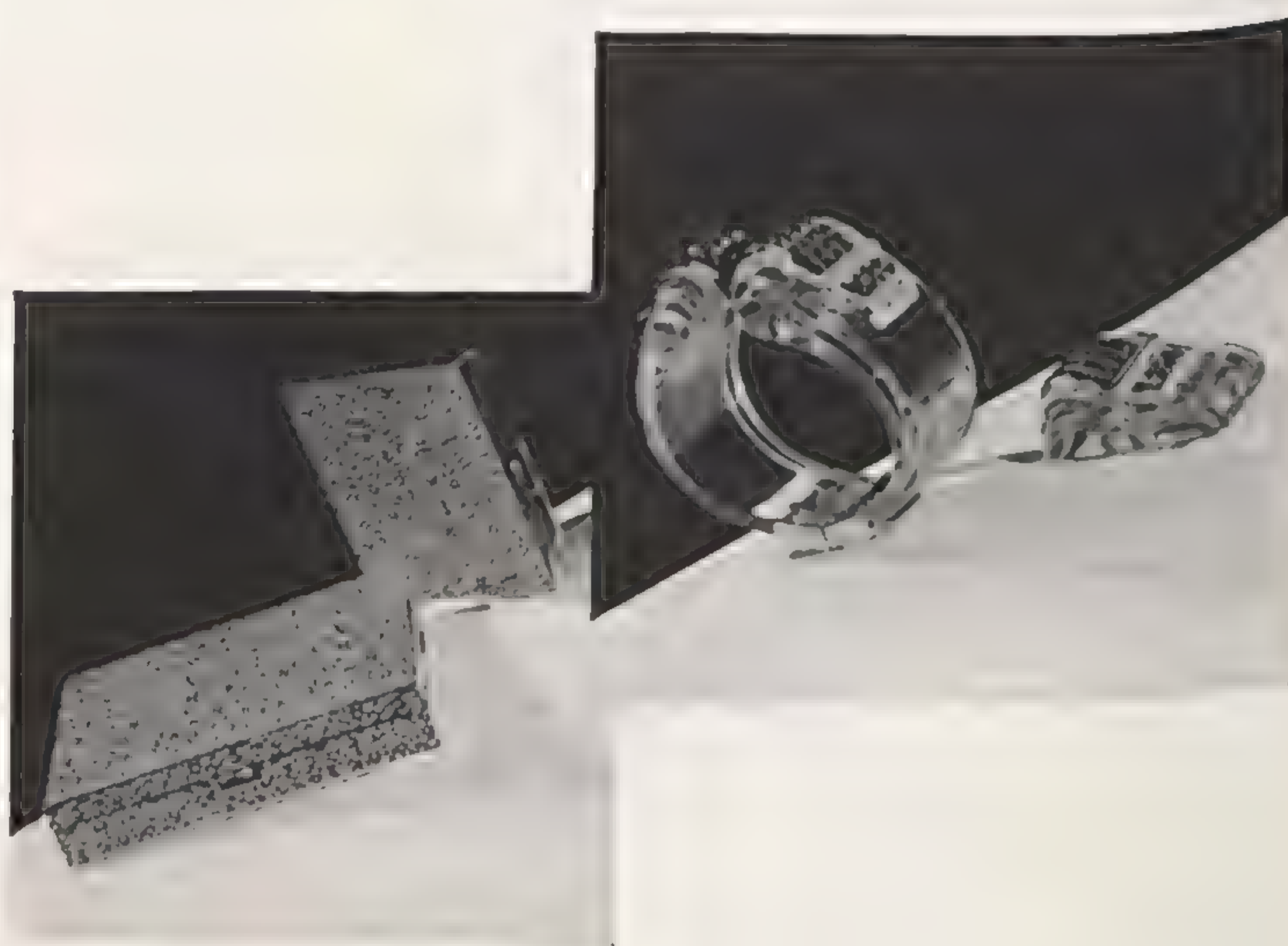
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## OVERTURES TO SPRING



Navy-blue suède without, red kid within—a vanity bag that opens like a book; John-Frederics. At the upper right: Koret's finely tucked bag of soft beige suède. Bonwit Teller; and Marshall Field



Volupté's compact and carry-all with a simulated sharkskin surface. Bonwit Teller; I. Magnin, California. Prystal bracelet and clip of rhinestones and pretend sapphires. Saks-Fifth Avenue, New York, Chicago



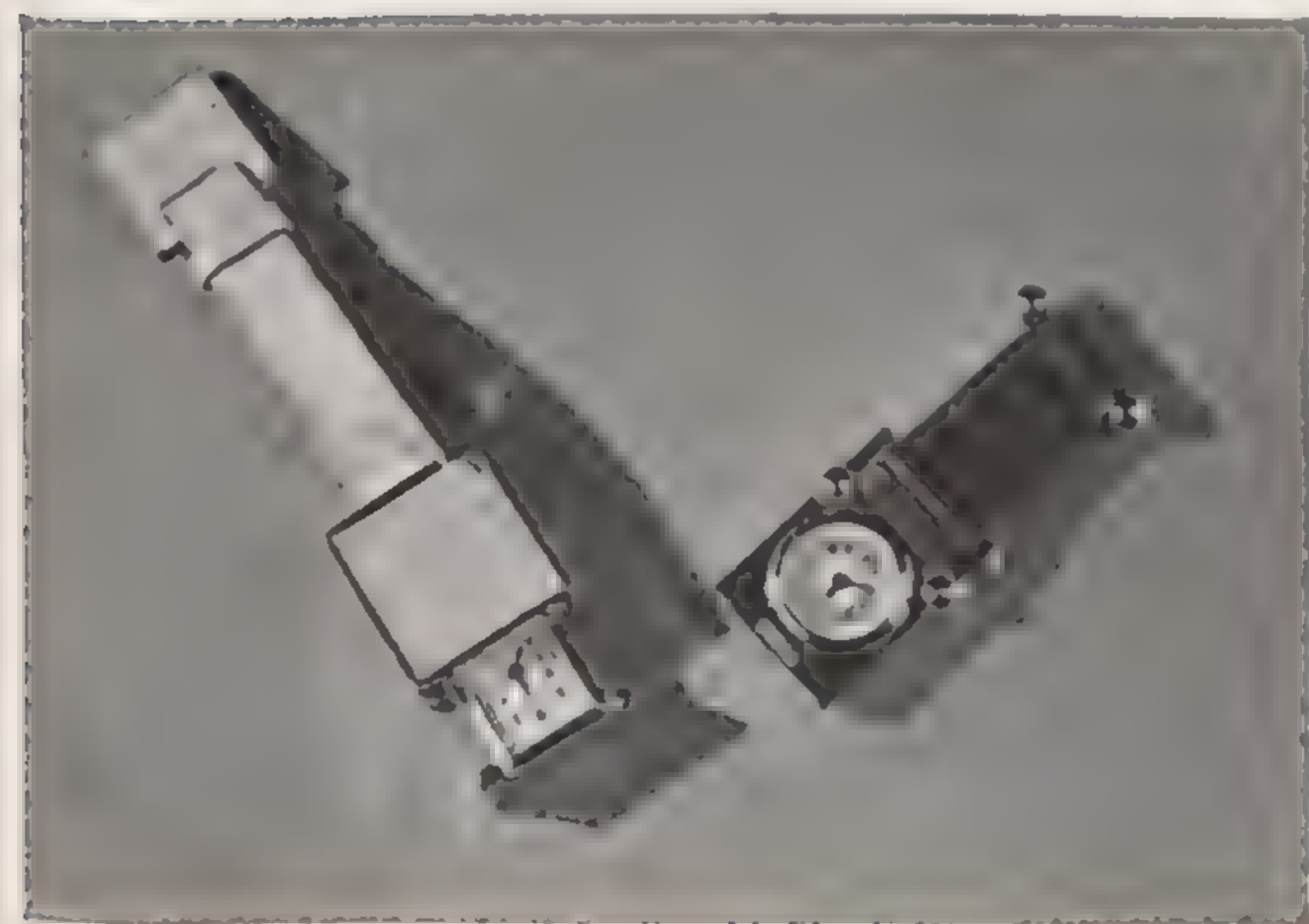
A patent leather belt, green as the first sprouts of grass, with a hook for a buckle; Gabrielle France. Sports belt of pigskin, with a pendant watch to prod your memory. This is imported by I. Magnin, California



Not a square inch of surface without tucks in this copy of a Vionnet-inspired blouse of sheer crêpe, with a façade like a Venetian blind. In muted or bright colours, to accommodate suits. Bonwit Teller




A silk gilet in a multicoloured Byzantine print, which ties around your waist-line and then continues upward into a cravat. In brilliant prints to exalt monotone suits. John-Frederics has this gilet



An imported watch with pigskin fob and a sheath into which the watch part retires; I. Magnin, California. Another imported leather fob, with a watch not much bigger than a minute, for tweed suit lapels; Milgrim



Spears of rhinestone flowers, to quiver convincingly as you move; Saks-Fifth Avenue, New York, Chicago. Herald the upturn with prosperous solid gold suit buttons, jacket and cuff size. From John-Frederics



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## GEORGIA'S TREASURE ISLANDS



THE Golden Isles of Guale: the name embraces six small wooded islands that fringe the coast of Georgia, north and south of Brunswick. No commerce disturbs their peace, no gasoline stations mar their beauty. The Atlantic breaks lazily upon their pale sandy beaches, and the foam comes up in layers of white ruffles. The feet of the turtle prick a crazy pattern on the sands; the long-necked egret broods in the marshes; and the wind puts its finger-prints on the broken pools. Deer, and cattle, and a few wild horses roam the marshes and the forests of wild oak.

Once the future of America was fought upon their fertile lands. Now, the battle won, they rest in their glory, and not an echo of that for which their people fought reaches their sandy shores. Veterans of many wars, scenes of conflict throughout three centuries, settings of countless deeds of violence for love and money, strongholds of pirates, happy hunting-grounds of Indians, refuges of fleeing European noblemen—they have come at last to absolute peace. Now they are sought out by those who, having helped in the shaping of America, wish to live for a while in surroundings that are the very antithesis of what they themselves have made of this country.

Only on Saint Simon's Island can the stranger set his foot; the rest of the islands are privately owned by rich American families, who make them their winter homes. Ossabaw, Saint Catherine's, Sapelo, Saint Simon's, Jekyll, and Cumberland: these islands were named long ago, commemorating Indians, saints, heroes, and aristocrats. Nor have they been erased to make room for names of newer gods, for none have come to dim the memory of the early settlers of Georgia.

Saint Simon's Island is connected with the mainland by a causeway that bridges the Florida Passage. Yachts, taking the inland waterway between New York and Miami, can drop anchor at the green and white Sea Island Yacht Club. (Since the completion of the new airport, big passenger airplanes can now land on Saint Simon's, putting the island within five hours of New York.) Not far off stand the ruins of Fort Frederica (named after Frederick, Prince of Wales, son of George II.), overlooking the Florida Passage at a point known as Bloody Marsh. And all these gleaming yachts fly the Stars and Stripes at their helms because just here, two hundred years ago, the waters ran red with the blood of fallen soldiers, when a handful of English, under the gallant Oglethorpe, beat the Spaniards, and won the Western World for the English-speaking races.

This island is too large ever to have come under single ownership, but Sea Island, a small piece of land, green and flowering, nicked out of Saint Simon's and separated from it by indeterminate marshland, is privately owned. Here the stranger is welcome, for the Sea Island Company has made it one of the fine island resorts of this country. In developing it, the owners have shown remarkable perspicacity; their first consideration was to preserve the natural beauty of the island, and their purpose was to attract those people who like a simple outdoor life and comfortable accommodation. With this end in view, the Cloister Hotel was built, a hotel that is a triumphant combination of simplicity and luxury. A two-storied Mediterranean-style building,



white-walled and red-roofed, surrounded by green lawns and flower-beds, it faces a quiet river and backs onto the Atlantic. For those who want the comfort of hotel living combined with greater privacy, there are also the Cloister Apartments, adjacent to the hotel and built in the same style. There are also private houses, some of which can be rented, others in which the owners live the year round—Eugene O'Neill, for instance, owned, until recently, a Spanish-style, wall-enclosed house, overlooking the Atlantic. People buying land, who intend to build, have to submit their plans to the Sea Island Company; the result is that the houses, although in a great variety of styles (for the restrictions are few), present a harmonious aspect, and no architectural monstrosities have arisen to offend sensitive eyes.

Here, all through the year, linger enchanted guests; in the winter come the Northerners, in search of sunshine and sport; and in the summer, Southerners from the interior come in search of cool sea-breezes. By this happy dispensation of Providence, Southerners can rent their homes to Northerners in the winter, and vice versa. One of the main attractions from November until March is the hunting-preserve owned by the Sea Island Company; sixty-five thousand acres of land off the coast of southern Georgia, an hour's distance from Sea Island by speed-boat, or two hours by car. (Excellent sleeping accommodation is provided at the hunting-lodge, Cabin Bluff.) An abundant bag awaits the sportsman: deer, quail, marsh-hen, wildcat, squirrel, and the wary wild turkey, for daytime sport; racoon, most implacable of fighters, and the gentle opossum are hunted at night with hounds.

The visitor to Sea Island, with more pacific intentions than the sportsmen at the hunting-preserve, can find all the distractions of a well-organized resort: sea and pool bathing; tennis and golf—the Sea Island Golf Club, on the south end of Saint Simon's, is laid out over the King's Retreat Plantation, and the caddies between rounds rest in the shade of the ruins of the old slave hospital—; skeet-shooting; straight trap-shooting; dancing at the Casino by the beach; deep sea, surf, and river fishing (of the white mullet of the Altamaha, Fanny Kemble said: "tis the heavenliest creature that goes upon fins.")—all are here to beguile the visitor. Sea Island and the surrounding country make a picture exquisitely painted, and its history gives it a unique frame. It is in search of this bouquet, beauty and tradition, that Americans cross the Atlantic and swarm over Europe, walking with nostalgic hearts along parquet floors where the high-heeled slippers of doomed aristocrats once paced a minuet.

Not far from Fort Frederica still stands the oak under which the fervent Charles Wesley preached, in 1736, noting, as he preached, how the ladies of the town paraded in tight-bodied, voluminous-skirted gowns and flirted with the handsome Oglethorpe.

And what of Ossabaw, the northernmost island of the Guale group? One of the happiest hunting-grounds of the Creek Indians, it was given by them to Mary Musgrove, a half-breed woman, who acted as interpreter to Oglethorpe when he travelled into the interior of the country to parley with hostile Indians. Here she lived with her husband, Thomas Bosomworth, who had come from England as chaplain in Oglethorpe's regiment, until the English stepped in and took (Continued on page 144)



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## GEORGIA'S TREASURE ISLANDS

(Continued from page 143) the island away from them. The London Council, after years of bickering, decided that her services to Oglethorpe should be rewarded, and presented her with Saint Catherine's Island, just below Ossabaw, now owned by Dr. H. N. Torrey, of Michigan.

Before the white races invaded America, Saint Catherine's was another Indian hunting-ground, and, at the time of the arrival of the Spaniards, the home of the great Indian Chief, Guale, who gave his name first of all to this island, and later to the whole province north of Florida. In 1566, Menendez de Avilles landed at Guale and claimed it for Spain, renaming it Santa Catalina. When the English conquered the Spanish, Santa Catalina became Saint Catherine's. The Bosomworths, greedy for gold, sold Saint Catherine's to Button Gwinnett (whose name can be found on the Declaration of Independence), but when he died they regained possession, and here they lived until their death, and their graves can still be seen. The island is now owned by Mr. and Mrs. C. M. Keys, of New York, who live in the house, remodelled, of course, which it is said that Gwinnett built.

Separated from Saint Catherine's by Sapelo Sound is Sapelo Island, the northern part of which is called Blackbeard's Island. In the seventeenth century, Edward Teach, the famous pirate of the Spanish main, made it his headquarters, seeking refuge here in his warship of forty guns, *Queen Anne's Revenge* (originally a merchantman that he captured from the French), when the high seas became too hot for him. The island is owned by Mr. Howard Coffin, who has leased it to the Reynolds family, who live on the southern tip, in a low, white pillared house, buried deep in a forest of live-oak. One hundred and fifty years ago, there lived on the north end of this island the Marquis de Montelet, survivor of a family murdered by the Negroes of San Domingo, and a companion, the Chevalier de la Horne. Here, the two old gentlemen lived a peaceful existence, cultivating flowers and fruit and training a Negro cook, called Cupidon, in the ways of the great Vatel. On their death, they were succeeded by Thomas Spalding, who earned a reputation not only as one of the most successful farmers of the South, but treated his slaves with such kindness that Sapelo became known as "Nigger Heaven."

Immediately below Saint Simon's Island lies Jekyll Island, so named by Oglethorpe after his friend, Sir Joseph Jekyll. Towards the end of the last century, a group of American millionaires decided they would like to own an island to which they could retire far from the (presumably) painful sight of those less affluent than themselves. The world was literally combed for an island that would satisfy their requirements, beauty and a healthy winter climate being their first consideration. Eventually, their agents reported that Jekyll Island was in every way ideal for their purpose, and, in 1886, it was bought from the Du Bignon family as a winter home for these millionaires, their friends, and relations. The charter membership included such names as Vanderbilt, Astor, Gould, Rockefeller, Morgan, and their combined wealth. Grouped on the western shore are a number of wonderful winter homes and the club-house, which is said to be more comfortable than the finest hotel in the world. A few of the founder members still frequent the island, but, in most cases, sons or grandsons have now inherited the membership.

Last of the Guale group is Cumberland Island, now the winter home of the Carnegies, who have built a stone castle overlooking the waters of Amelia Sound and surrounded by woods, fields, and fresh-water lakes full of bass. Missoe Island, the Indians called it . . . San Pedro, the Spaniards called it . . . Cumberland Island, said the great Oglethorpe, and stationed a regiment on it to protect it from the Spaniards. And Cumberland Island it has remained, even as its sister islands retain the names given them by that powerful soldier, who pitted his small army against the strongest power of Europe that these islands might, two centuries later, blossom undisturbed in the pristine beauty of the days before either Spaniard or Englishman crossed swords for their possession.

ROSALIND CONSTABLE



## SEAMS BLAZE NEW TRAILS



This innovation in country gloves makes your hands look amusingly like a robot's; the fingers are sawed off straight at the tips and seamed up all around. In brownish-brick antelope; John-Frederics



Seams these days are blazing their own trails, as illustrated by this hand-sewn suède glove with abrupt horizontal seams across the knuckles. You'll find it in navy-blue, white, and beige at Jay-Thorpe



Beige suède or chamois for a glove with not a stitch to its back; from Saks-Fifth Avenue. Five seams streak vertically across the back of a Kislav glove of white doeskin; Best; Marshall Field. Case from Seaman Schepps

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Lily of France*

*Duo-Sette*  
Made Only by  
*Lily of France*  
and  
*Mme. Irene*

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\$10 to \$50





### A BEWITCHING BOLERO

A complete short-sleeved dress beneath the bolero. The new tri-colors that are so smart for Spring. A gallant sash. And all in the most gracious of fabrics, Crepe Tizaron of Celanese. If you've never worn a bolero, you'll wonder at the way it slims your hips and you'll find it the ideal now-and-later costume you've been searching for. In beige, black and tomato bisque . . . chalk white, navy and baccarat green . . . dawn blue with navy and Arabian red. Sizes 10 to 20. **\$25.00**

\*Reg. U. S. Pat. Off.

Over 400 shops are showing this fashion. If you don't find it in your favorite shop, write KANE-WEILL, INC., 498 SEVENTH AVE., NEW YORK

## THE PRETTIEST LEGS IN THE WORLD



DE MOLAS

NO, the reference is not to the legs in the picture above—that faintly macabre forest of limbs is merely the Portuguese stocking merchants' way of announcing their wares. When we speak of "the prettiest legs in the world," we are merely quoting again the words of innumerable visiting firemen from other shores; quoting them in order to give the credit for those beautiful legs where at least part of the credit is due—to American-made stockings.

There are other stockings in the world as fine and flattering, but nowhere else are they so plentiful, so inexpensive, so easy to buy. And whether or not it is sound economics (we suspect not!), every mother's daughter in the whole of the U. S. A. wears, every day of her life, silk stockings that are, literally, fit for a princess. These stockings are fragile as flowers and frankly perishable, though growing slightly less so. We might save a tidy sum if we suddenly went into ribbed cotton stockings. But we won't. For silk stockings, good silk stockings, are as much a part of the national daily life as soap and water. And perhaps it is the sum total of those millions of suavely clad supports, rather than an excess of individual beauty, that has given the term, "American legs," its flattering connotation on European lips.

However, even in an accepted national extravagance, there is an intelligent and selective personal course, and Vogue here sets down facts about stockings that may help you to plan well and buy wisely.

First, recognize the fact that sheer silk stockings won't wear indefinitely, no matter how much you pay for them. In fact, after a certain point, the more you pay for them the less they wear. Since you don't buy them for their wearing qualities, you shouldn't fling a tantrum when a run appears. No one can tell you how long a pair of stockings will last, for much depends on your own care, the way you put them on, the way you fasten your garters, whether you are careful enough (or lucky enough) to avoid snags. But Vogue can tell you that if you will plan a wardrobe of stockings, choosing different weights and types for different occasions, you will not only be better dressed, but you will spend less money for stockings a year.

Learn to buy your stockings by thread-count. Two-, three-, and four-thread stockings are the weights most in circulation; the one- and seven-thread weights are also something to know about. When you have mastered the thread lesson and added to it the fundamental facts about crêpe stockings, you are better equipped than most.

"Crêpe-twist" is the not-very-descriptive term given to a certain process in stocking-making whereby a number of silk filaments are firmly twisted together to form a single thread. Because of this twist, the thread is stronger. It has none of the infinitesimal fuzz that makes a stocking cloudy; it resists snags because, like a fine fishing-line, its surface is "clean." And because of this non-fuzzy thread, the stocking looks sheerer. Crêpe stockings cost more, and should, because they have more silk in them. They wear longer, not only because of the added strength of the thread and its non-snagging. (Continued on page 148)



*Criterion*

*Fantasy*  
the Belt for MARCH

SLOTE & KLEIN, inc. • 16 EAST 34 • NEW YORK  
world's premier maker of quality belts for women

Though March winds blow, this silver metal bow stays tied and true, apt symbol of Criterion's enduring quality and out-shining leadership. The belt is supple shoe-patent leather, in all fashionable colors. At leading stores everywhere. Ask for it by name.

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*America's Foremost Authority On Smartness*

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Accept this book free—with Alma Archer's fascinating, intimate Personal Style Test, which determines whether you are making costly mistakes. Without obligation, mail the coupon now. ALMA ARCHER, Studio 43, 724 5th Ave., New York, N. Y.

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Please send me, *without cost or obligation*, your book "The Secrets of Smartness" and my Personal Style Test.

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GLOVES

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*handkerchief  
of the month*



**Burmel**—New York

"Easter Parade" of the first joyous flowers of spring... gay tulips (as shown), daffodils, roses and violets in six garden color schemes... printed on delicate Irish linen, hand rolled hems, at your favorite store, 50 cents.

Copyright 1937 Burmel Handkerchief Corp.


## THE PRETTIEST LEGS IN THE WORLD

(Continued from page 146) clean surface, but because the extra silk used gives the stocking greater elasticity.

Now for the thread lesson! One-thread hose are so sheer you shouldn't be surprised if they spring a run while you're putting them on—and so beautiful that, once you've seen them, nothing could deter you from buying them. But do wear them only for evening, or for the most formal, exciting, and special of daytime occasions, such as your own debutante luncheon, the Royal Garden-Party, or a very formal, very grand wedding. You do not need one-thread stockings in your wardrobe. Neither do you need green orchids, nor real lace on your lingerie, but we hope you have them!

Two-thread stockings look almost as sheer as one-thread, and they have far more chance of lasting until you get to the party. They are for evening and for formal day wear—nothing else. In the best of the new crêpe weaves, they are exquisite—like a caressing, faintly coloured shadow that moulds even indifferent legs into subtler curves. Two-thread stockings are definitely luxuries. But they belong in your stocking wardrobe if a consciousness of, and a look of elegance are necessary to you for (a) professional reasons, (b) to please your husband, (c) to satisfy yourself. These stockings cost about \$1.15 minimum, \$2.95 to \$3.95 maximum. In the higher brackets, they are more beautiful, of finer silk, in better colours, with more refinement in such details as tiny seams, prettier tops, finer toe-and-sole reinforcements. Two-thread stockings at about \$1.95 will wear as well as any you can buy, but connoisseurs can distinguish the superlative degrees of additional beauty that come with the higher prices.

Three-thread stockings are your best bet when you want all-round day stockings (*not*, however, for country or shopping, travelling, or your (Continued on page 149)



*Perfection!*

THE ORIGINAL TWO-WAY  
STRETCH FOUNDATION  
...AND STILL THE BEST!  
AT ALL FINE STORES.

**nemo**  
*Sensations*



*Night and Day*  
\$5

at better stores everywhere

**Magid**

30 East 33rd St., New York

For tonight at 8:30—tomorrow at 4—and every other occasion when a new Spring frock requires dramatic accent. The Wings of Magid—and hand-tailored details—identify this charming silk original of America's foremost afternoon and evening bag stylists. Important Spring colors.



THE PRETTIEST LEGS IN THE WORLD

(Continued from page 148) constitutional). The recent improvements in construction give them a fair chance for a reasonably long life, and they are sheer enough to achieve flattering subtlety of colour. Many women wear them, in different shades for both day and evening, and there is no reason why you shouldn't, if you can resist the extra luxury of the two- or one-thread stockings. However, if you are given to very open evening sandals, you'll find it a little difficult to buy three-thread stockings that haven't visible sole-and-toe reinforcements. The invisible sole, the silk toe, and the small, dainty heel that belong with evening hose are almost always reserved for two-thread or one-thread hose.

Four-thread hose are the most reliable extant of the sheer weights. They are, or should be, your standbys for marketing, for your family chauffeuring chores, or for shopping in town. They aren't quite so pretty and flattering as three-thread stockings, but neither is a tweed suit as flattering as a chiffon dress. Pay around \$1 for these, and a very good dollar's worth it is, too. Pay more, up to \$1.35 or \$1.95, if you like. But beyond that you won't buy more wear, and, if it's beauty you want, spend the money on your one-, two-, or three-thread stockings.

For real country wear, or wherever you need a "stout stocking," seven-thread is your weight. They are substantial, look right with heavy shoes, and give enough protection to be comfortable for brambly walks. And, they should outwear sheer hose ten to one.

In addition to silk stockings, you'll need lisle or wool hose for heavy country brogues; and (we hope only if you have lovely slim legs) anklets for golf and tennis and general active sports wear. There is a twelve-thread silk stocking, in a tweed-like mixture, that is smart with tweeds.


Some of the new anklets have Lastex woven in the tops, so that they stay neatly in place; (Continued on page 156)

Smart simplicity in  
Opera Star  
Pumps




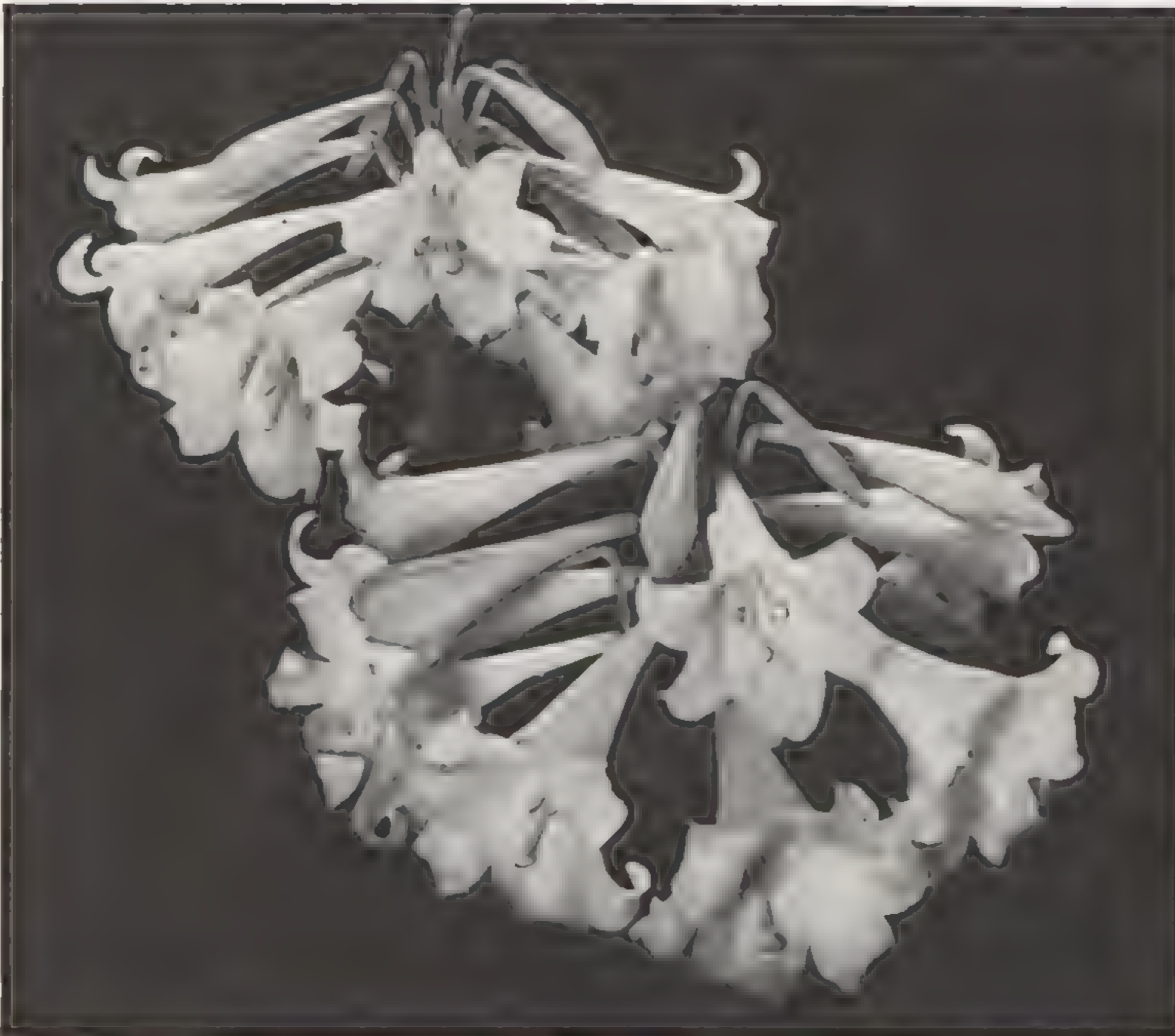
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In high or low heel. Sparkling black patent for the new gay prints. Blue, brown or black as an accent to beige. White — for your summer frocks . . . Be sure they're *Opera Stars* for Perfect Fit and Style-Rightness.  
GREGORY & READ COMPANY · LYNN, MASS  
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EASTER LILY





. . . a perfume of great charm, bringing to one the fresh loveliness, the enchantment of Beautiful Bermuda.

THE OUNCE, TWELVE DOLLARS

FIELD FLOWER FANTASIA

STYLED BY  
Mayflower

VARICOLORED blossoms spaced like French prints on a fine lawn. Sanforized-shrunk to foil the shrinkage evil. Pleated edging — porridge bowl buttons. 12-20. See Mayflower Shipshape frocks at your favorite store, or write Mayflower Dress Co., 1350 Broadway, New York City



398

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SHIPSHAPE FROCKS  
SANFORIZED - SHRUNK  
100% COTTON - 100% LINEN  
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# The ARISTOCRAT

\$5.



Tailored handbag for the tailored suit! Made of calf, grained leather or patent leather; concealed rigid frame; cleverly manipulated details and buckle strap handle furnish fashion interest. Black, Brown, Navy, Beige, Chaudron and White. At leading stores.

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## BACMO English DOESKINS



### THE GRENADE

AS WORN BY THE LUCKY STRIKE GIRL



Bacmo Gloves of English doeskin will help make your entrance into Spring a delight . . . they're *that* smart!

Superbly crafted of soft, luxurious leather. Designed for women who insist on beauty . . . quality . . . fine workmanship.

. . . . At most fine department stores and specialty shops, or write to Bacmo-Postman, 1 Park Avenue, New York. . . . .

## KISS-YOUR-HAND BUDAPEST

(Continued from page 137) the gentry and with the whole Magyar nation.

All Hungarian homes boast large maps of the former Hungary with the lines of the narrow new frontiers painted inside the old map. Hungarian fathers say, before sitting down for dinner with their families, the solemn oath, "*Nem Nem Soha*" ("no, no, never"), which means that Hungary will never bow to the dictate of Trianon.

On the walls of Hungarian ministries, post-offices, banks, legations, you will find posters with quite pleasant-looking drawings. But the fat figures beside these drawings tell the sad tale of what the Trianon Treaty has done to Hungary. The figure beside the nice little horse, for instance, shows that Hungary has lost fifty-six per cent. of its horses, and subsequently one learns that the country has lost sixty-nine per cent. of its cattle, fifty-seven per cent. of its arable land, sixty-five per cent. of its vineyards, eighty-five per cent. of its forests, fifty-two per cent. of its wheat production; and all of its gold, copper, and salt.

The Treaty of Trianon took away from Hungary fifty-eight per cent. of its population and sixty-eight per cent. of its territory. Nowhere in Europe is chauvinism so penetrating and so persuasive as in this country, where it feeds on the most unjust and cruel of the treaties made after the World War.

Hungarian revisionism was founding high hopes upon Mr. Gömbös' foreign policy, which was based great-

ly on friendship with Nazi-Germany.

Mr. Gömbös strongly believed in a bloc of dissatisfied Central-European states—Germany, Hungary, Poland—which, under Mr. Hitler's guidance, would force upon the great powers the revision of the peace treaties. Whatever may be the final outcome of this policy, it has already brought about a trade agreement with Germany that opens German markets to Hungarian wheat, pigs, and cattle, and is very satisfying to both countries. And it is to be supposed that Mr. Gömbös' successors will keep to it.

Much has been said from the liberal point of view against this Magyar régime of a privileged class. The counter-revolution by which it regained its power was merciless to an unbelievable degree. Yet one has to admit this: the present Hungarian régime, founded upon feudal and national traditions, is "historically inevitable" for a country that has never known either an emancipated bourgeoisie or class-conscious labour, and whose every single citizen is convinced that a terrible injustice was done to his country and that something has to be done about it.

Hungarian political and social life is tinged with the same violent magnificence that is over Budapest. The predominance of a privileged class, the aristocracy, and the passionate nationalism of this kingdom without a king, based on the myth of a thousand-year-old Hungary, are the very essence of Magyar life and Magyar culture.

## A NEW COURSE

BY

Margery Wilson



## "How to Talk with Charm"

This new course will teach you how to talk well without effort. It will teach you how to cultivate not only your accent but your own sparkling wit! You will learn that you need not be heavy to be serious, nor flippant to be light. Margery Wilson gives you that gracious, deft touch that distinguishes smart cosmopolitan women. These qualities are the key to a life rich in friendships.

The course is helpfully specific. It arms you with plenty of things to say in that challenging pause after an introduction . . . with properly

trivial table talk . . . with provocative repartee . . . and talk tonics that never fail to revive a languishing conversation. It teaches you all the things that make you at ease in any group, and consequently, put others at ease. That is the essence of charm. And charm makes an art of conversation.

It involves no obligation whatever to write for the literature describing this course more fully. It will come to you in an unidentified envelope. And it will open new vistas that will lead you to new pleasures, deep happiness, even romance.

To receive the booklet on this new course, write to

**MARGERY WILSON**

1145 Fifth Avenue

15-C

New York, N. Y.



## "NO TROUBLE AT ALL"

(Continued from page 75) *Croûtons, Poussin en Cocotte Washington, Nouilles Polonaise, Petits Pois Parisiennes, Bombe Sole Mio aux Fraises Cardinal, Gâteaux Lincoln Café.*

Breakfast was to be served from four o'clock on, at one dollar and fifty cents per person. Provision was also made for eighty musicians' suppers, suppers for chauffeurs, maids, the secretaries at the door, and the announcer and detectives, at one dollar per person.

Cocktails were to be served during the reception: a fantastic, violent drink of Madame's own invention, named "High Diddle," the secret formula for which Madame fortunately gave to no one. Closely guarded, her trusty darkies—the Morandi—were to mix this, bringing most of the ingredients themselves.

After Theodore had read the papers and made several notes, he rose, looked into a mirror, and took a loose smoking-jacket from his closet. He slipped on a pair of white gloves and walked below. Malherbes waited for him. It was six o'clock.

Theodore nodded, and his assistant followed him with a silver pencil and a morocco porte-feuille.

They walked through the kitchen, where the cooks fished red lobsters out of steaming casseroles and chopped them in half. From there they went on to the cellar—here, men broke open cases of Corton Rouge 1921, at eleven dollars a bottle, put them away in tubs, and stood them on top of one another.

From here, they walked up to the ball-room proper. The tables, seating eight guests each, were set to the left and right of the lagoon. Sole Mio was finished, and, on the lower terraces in front of it—as indicated on the plan—was the crescent-shaped table, facing the room. Here, Monsieur and Madame Lincoln Washington Kelly and their son, Lincoln Washington Kelly, junior, as well as their most intimate friends, were to sit.

Two painters were busy pouring and stirring fifty gallons of turquoise ink into the lagoon, to give it the precise colour of the waters in Miami. The Coral Gables artist had left with them a sample of that shade on a piece of water-colour paper, and, from time to time, they compared this and then added more ink. Up on the balcony of Sole Mio, two electricians were focusing spot-lights across the room, up to the magenta curtain on the other side.

From the street could be heard the last "Pooooommmph," "Puuuuuuumph," "Poomph" of the Fire Department pumping truck. The lagoon was filled.

Theodore, walking into the hall, saw the last of twenty royal palms—in tubs, with their leaves carefully bandaged—being carried up-stairs, and below from the street appeared the neck of the Venetian gondola.

The great Maître nodded to Malherbes. Malherbes ran down to the door and told the men: "Watch out for the paint, you." (Continued on page 152)



7.95

miss swank  
brings  
**SWISH**  
to your  
tailored suit

You'll trip gaily down the avenue to the rustle of miss swank's taffeta petticoat that fits so smoothly under your suit and reveals a glimpse of colorful flounce at the hem. **miss swank's** other "swisher", blou-slip, is a frilly young blouse and slip all in one. Both are of pure dye silk "wallpaper" taffeta in a variety of flower prints on royal blue, burgundy, white, black or navy. Ask for them by name at your favorite store.



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112 madison avenue  
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*Let's go walking!*



*In this Hill & Dale shoe—a smart welt sandal, made of soft bucko, gray, blue, brown, fawn, white, or tan calf, strapped high at the ankle, with leather heel—you can walk gayly all the day long. Hill and Dale shoes sell from \$6.75 to \$8.75 in all the better stores... or write for the name of your nearest dealer to Dixon-Bartlett Co., Baltimore, Maryland.*

*For brittle nails...*  
a touch of Brit-tex every night. Prevents hangnails, too, and preserves polish.

For sale at the better cosmetic counters throughout the country

THOMAS PRODUCTS INC.  
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*Never, never  
let cocktails get  
in your hair madame!*

Serve Heublein's  
**CLUB COCKTAILS**  
and say "pouf" to  
vexatious mixing woes!

Madame's gown? A lily's chalice! Madame's toilette? Exquisite to pink-petal finger tips! . . . Madame's savoir-faire? Unruffled, cool as silvery moonlight. Madame's cocktail party? Sheer triumph, my dears! **CLUB COCKTAILS**, of course! Nine kinds—ready-mixed—to match each radiant mood.

How difficult to trust ones own menage when it comes to cocktails! More than ornate shakers and expensive liquors are needed. To these must be added a flavor-flair, an expert knack, the rare mixing-gift of the connoisseur. Such a gift has the house of Heublein, purveyors of fine cocktails to America for over sixty years. Heublein's **CLUB COCKTAILS** come ready-mixed in the bottle, ready to ice and serve. In superb quality and aristocratic flavor, they never vary one taste-pleasing jot. . . . That's why smartest hostesses long ago gave up cocktail-mixing worries. That's why these women rely always on Heublein's **CLUB COCKTAILS**—the cocktails that keep every critical eye-brow in place—the cocktails of distinction that assure each gay gathering's success.



## HEUBLEIN'S THE **CLUB** **COCKTAILS**

YOUR CHOICE OF NINE POPULAR KINDS  
Martini Medium Sweet (60 proof), Dry Martini (71 proof), Extra Dry Martini (70 proof), Bronx (60 proof), Manhattan (65 proof), Side Car (60 proof), Old Fashioned (80 proof), Sloe Gin Cocktail (49 proof), Rum Cocktail (70 proof). At all state operated and other liquor stores. Prepared and bottled by G. F. Heublein & Bro., Hartford, Connecticut.

**By HEUBLEIN & HARTFORD**

## "NO TROUBLE AT ALL"

(Continued from page 151) Later on in the office, Malherbes made certain that a gondolier had been engaged. Yes, he had. He was to report at the ballroom in costume, with a knowledge of how to row a gondola and ability to sing "O Sole Mio."

Theodore went back to his room, lit a cigarette, and rested in his bath for half an hour. Then he dressed.

As on every evening, so now, he received the dinner guests of the hotel at the door of the restaurant.

Madame Lincoln Washington's party over in the ballroom was in the able hands of his third assistant, Monsieur Rudi, a withered, one-time stable-boy of Prince Esterházy.

At regular intervals, a courier crossed from the ballroom and whispered to Malherbes, "The guests are arriving." Then again, "The cocktails are being passed." After this, "The guests are entering the ballroom." Then, "Madame Lincoln Washington Kelly is very pleased," and on to "The guests are sitting down," and "The soup is being served." These bulletins were translated into French by Malherbes and whispered on to Theodore, who nodded.

Dinner was almost over in the restaurant when Theodore went into a little side room, where, on a table behind a screen, a plain meal was prepared for him. It consisted of some cold pheasant, cut from the bones, field salad with lemon dressing, and a plain compote of black cherries cooked without sugar. In ice under the table was his favourite wine, an elegant,

slim bottle of "Steinberger Kabinett, Preussische Staatsdomäne, 1921."

In the middle of his meal, before he had touched the great wine, Theodore rose abruptly and quickly walked across the restaurant. Malherbes, who had eaten out in the second little room, swallowed quickly and followed him. Almost running, they crossed the entrance-hall of the ballroom and went up the staircase, to the third palm.

Theodore stopped and beside him, as always, Hector de Malherbes. The dessert had just been served, the remnants of the *Bombe Washington* were carried from the room by the waiters, when, as set forth in the sheet of instructions, the lights were lowered.

Two heralds sounded the Aïda theme as a command to silence and attention.

The heavy magenta curtains sailed back, and high above the audience appeared the birthday-cake. It was magnificent, of generous proportions, and truly beautiful. The masterpiece of Brillat Bonafou, *Chef Pâtissier* of the Cocoling Palace Hotel, twice the winner of the *Médaille d'Or de la Société Culinaire de Paris*, Founder and President of the "*Institut des Chefs Pâtissiers de France*." In weeks of patient, sensitive, loving labour, he had built a monument of sugar, tier upon tier, ten-foot high, of raisin and almond cake. Of classic simplicity, yet covered with numberless ornaments that depicted scenes from a happy sporting life. Up and down the sides of the cake, dozens of cherubims were busy carrying (Continued on page 153)

## A Pedigreed DRINK



Not every rum can trace its ancestry . . . Long years of experience in the art of skillful production have achieved in MYERS'S Fine Old Jamaica Rum a distinguished drink.

## MYERS'S RUM

"Planters' Punch"  
BRAND

100% FINE OLD JAMAICA  
ALL OVER 8 YEARS OLD  
97 PROOF

For attractive free recipe book of 60 delicious ways to serve rum, write to

R. U. DELAPENHA & CO., Inc., Agents  
Dept. J-1, 57 Lighthouse Street, New York



NO PILLOW  
PUNCHING

NO DRAUGHTS  
DOWN THE BACK

SLEEP like you've never slept before—on the ELBOW pillow that cleverly provides a ready-made "V" to snuggle your shoulder into. At the same time it maintains a delightfully smooth, unruffled surface to the face, and at just the right height for correct head posture even during the unconscious hours. "Now I never get kinks in my neck," said one user. "At last I sleep right through the night," said another. Once tried, no other pillow will do. Only \$8.50 and \$10. The JUNIOR model, suitable for youngsters and for women who want a smaller pillow, is only \$6.50 and \$7.50. Pillow cases to fit. See them at your favorite store, or write for booklet.

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**CROSLEY**  
ELECTRIC REFRIGERATORS



# THE *Newest* PATTERNS IN STERLING SILVER by *Manchester*



These newest additions to the selection of nineteen beautiful patterns in Sterling Silver by Manchester are winning immediate approval in all parts of America. You will find their cost but little more than that of high grade plated ware. Write for pictures of all nineteen patterns.

*This silver is sold at leading department and jewelry stores.*

**MANCHESTER  
SILVER COMPANY**  
PROVIDENCE, R. I.

## "NO TROUBLE AT ALL"

(Continued from page 152) ribbons, these—Bordeaux and emerald represented the racing colours of the L. W. K. stables.

But the most wonderful part of a wonderful cake was its top. There, complete in all details, stood a miniature replica of "O Sole Mio," correct to palms, orange-trees, the lagoon, the gondola. Under the portico, an inch high, smiling, hand in hand stood Monsieur and Madame Lincoln Washington Kelly: Madame with a bouquet of roses, Monsieur with his ever-present cigar, an Hoyo de Monterey.

That was, however, not all, over the miniature Sole Mio hovered a brace of doves. In their beaks, most artfully held, were electric wires, so arranged that flashing on and off they spelled at one time "Lincoln" and then "Martha." Lincoln in green, Martha in red. Five lady midgets, dressed as the Quintuplets, carried the cake downstairs in the light of the amber spot-lights.

The Hawaiians played "Happy Birthday to you, Happy Birthday to you." Every one sang, and all eyes were moist.

The gondolier started to punt down the lagoon to receive the cake.

At that moment, with all eyes upon them, one of the Quintuplets, Yvonne, stepped on an olive pit, and turned her ankle. The cake trembled, swayed, fell into the lagoon taking the midgets with it. "Ffsssss-hss," went the electric wires.

But where was Theodore?

He stood under the royal palm and nodded quietly to Malherbes. Mal-

herbes lifted one finger and looked up at the man with the spot-light.

The amber light left the lagoon and raced up the stairs. Out came the trumpeters again and sounded the Aida theme, the curtain swung open once more, again the Hawaiians played "Happy Birthday to you, Happy Birthday to you."

As if the last dreadful ten minutes had never been on the watches of this world, there appeared to the unbelieving eyes of Monsieur and Madame Lincoln Washington Kelly and their guests and friends—THE CAKE again, unharmed, made with equal devotion, again the work of Brillat Bonafou, identically perfect and complete, with the scenes of the happy life, the cherubims, cigar and smoke, lagoon and gondola, doves, lights flashing the names in green and red, and carried on the shoulders of a new set of Quintuplets.

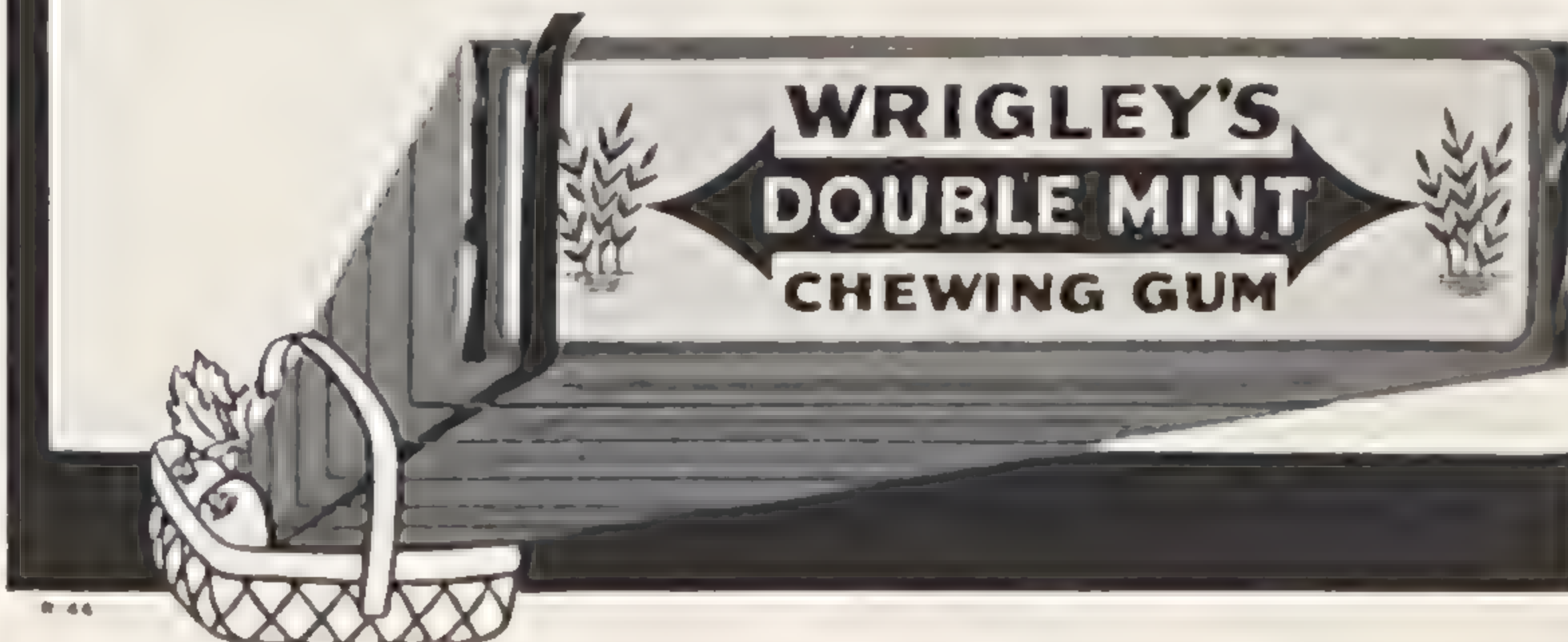
The miserable first set of midgets swam to the shore of the lagoon, scrambled out and tried to leave the ballroom in the shade of the tables.

Theodore hissed "Imbeciles!" to Malherbes. Malherbes hissed "Imbeciles" down to the midgets.

The new cake was rowed across, besung, carried to the table, cut and served. Not until then did the great maître d'hôtel leave the protecting shadow of the royal palm. Now he walked quietly, unseen to his room, for, in spite of possessing every talent and besides the gift of "ANTICIPATION," Theodore Navarre was a very modest man.



WHETHER gentlemen prefer "looks" or "cooks," remember DOUBLE MINT gum. It helps beautify; it aids digestion. When at the Grocery, include ½ doz. pkgs.



## PRINTED IMPORTED LINENS...BY *Margo de Mar*



Glamorous Janice Jarrett, one of the stars of Universal's "Top of the Town" musical hit show, escapes from the whirl of studio activities — relaxes in a neat frock of black printed linen

## HOLLYWOOD STYLES OF IMPORTED LINEN PRINTS

Eight town and country styles in rich black printed Irish linen—every one a Hollywood adaptation of original screen star styles... as interpreted by brilliant fashion designer, Margo de Mar—every one a superb creation in color, styling and tailoring... sold \$5.25 everywhere at . . .

FEATURED BY... leading stores everywhere. You'll find Margo de Mar's Hollywood Linens at every good store specializing in smart styles at popular prices.

**THE STERLING COMPANY**  
212 W. MONROE ST. CHICAGO





## Nail Polish Must Express Good Taste

Smart women have learned that style and good taste are more essential than ever before. Beauty alone is no longer enough.

Revlon was first to sense this modern trend and first to present nail polish for women of style, charm and good taste. Windsor, Savoy and Ascot are Revlon's latest creations. All new. Fashionable. In excellent taste. Exclusive. They harmonize.

Ask your manicurist to show you Revlon's new Harmonizing Chart. It indicates the proper nail polish shades to match your favorite gowns. Or, if you want this aid to good taste and style in nail polish for your own information, it will be sent free upon request.

# Revlon

125 West 45th St., N. Y. C.

## ANSWERS TO CORRESPONDENTS

ANY reader can obtain from the Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on fashion and costume; on household decoration; on shops dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following rules.

### RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or the end of every letter.

(2) In order to answer all inquiries promptly, it is suggested that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish (without actual names) any inquiry and answer that it considers of interest to its readers.

(4) As there is no shopping service connected with Vogue, no shopping commissions of any sort can be undertaken. However, Vogue Information Service will gladly suggest shops where direct purchases can be made.

Mrs. F. N. K.: My husband and I are sailing for England in the early part of April. We shall go directly to Surrey, where we shall stay for two weeks to rest and do some motoring. On May first, we are going to Holland for a week, motoring most of the time in order to see as much as possible of the country. We will return to London to stay until after the Coronation.

Can you advise me about the clothes to take for this trip, and how many? I have no idea about the climate in England at this time of year. Shall I take printed silks or light-weight woollen things? Shall I need my mink coat? What evening wraps would you advise?

Ans.: You should, by all means, take your mink coat, as the weather in England is sometimes very cold until June, but you should also have a spring town coat for warmer days, a tweed coat for the boat and the country, and a rain-coat. Long, fitted woollen evening coats continue to be smart, and fur capes are still good. Velvet coats and capes will also be worn.

You will need a tailored suit of tweed

or woollen for travelling and in the country, and one or two knitted or woollen sports dresses should be included. For daytime wear in London, you will need three silk and wool crêpe dresses to be worn with your mink coat and your spring town coat, one or two afternoon dresses, and a printed crêpe ensemble of jacket and dress in a dark colour, to wear under a coat or separately, should there be warm days. You will need two dinner-dresses and two or three formal evening gowns. You will require a felt hat for your tweeds, two daytime hats—one fabric, one straw—and a turban for the boat. Your shoe wardrobe should include two pairs of walking shoes, two pairs of afternoon shoes, one pair of evening pumps, and one pair of evening sandals.

Mrs. O. J. C.: Please tell me the proper way to announce my daughter's engagement. How long before the marriage should it be announced?

Ans.: The most usual method is for the engaged girl to tell her friends or to write notes to them, telling of the event. This is all that is necessary, but, in many places, the announcement is made at a lunch, tea, or even a dance. When this custom is followed, the bride's father introduces the young man to the guests, who usually grasp the situation; if they do not, the bride's father may introduce the fiancé as his future son-in-law.

The engagement may be announced at any time, but it is usually wise not to announce it at once if the engagement is apt to be a long one—two months or six weeks before the wedding would be early enough.

If one wishes the announcement to appear in the newspapers, the bride's mother may telephone or send a note to the paper. She should, however, make sure that the notice will appear on the day the engagement is made public to the bride's friends, or on the day after. Such a notice should be worded in either of the following ways.

Mr. and Mrs. John William Ames announce the engagement of their daughter, Mary, to Mr. Paul Robbins, son of Mr. and Mrs. Jonathan Robbins. No date has been set for the wedding.

The engagement has been announced of Miss Mary Ames, youngest daughter of Mr. and Mrs. John William Ames, to Mr. Paul Robbins, son of Mr. and Mrs. Jonathan Robbins. The wedding will take place in the early spring.



## Confessions of a TIGHT ROPE WALKER

I was teetering dangerously between youth and middle age. I felt like a girl, but my skin was beginning to show signs of advancing years.

Then I discovered Colonial Dames All-Purpose Cream... I used it regularly. Quickly those tiny wrinkles and crowsfeet began to disappear... the coarsened pores reduced... the youthful color returned to my skin.

Now I'm safely on the side of youth, thanks to that remarkable beauty cream with its rich vitamin and cholesterol content and also to Colonial Dames—that distinguished cosmetic house whose remarkable products are giving new beauty to women everywhere.

THE CREAM—\$1.00  
at better dealers  
everywhere.



**Colonial Dames**  
DISTINGUISHED COSMETICS  
4632 HOLLYWOOD BLVD  
HOLLYWOOD, CALIF.

## How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C. O. D. delivery. When ordering please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

### Prices of Vogue Patterns

494	2.00
495	2.00
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S-3958	1.00
S-3962	1.00
S-3966	1.00
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7645	.40
7649	.60
7651	.75
7654	.30
7655	.75

## Francette FOUNDATIONS

Francette's firm, flexible figure-controls smoothes those vexing "bulges" into Spring's slim silhouette.

At good stores. All-in-ones from \$10  
Girdles from \$5. Brassieres from \$1

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you can  
purchase  
**Vogue's**  
"finds of the fortnight"  
Pages 106-107

- ALABAMA**  
Birmingham—Burger Phillips Co.

**CALIFORNIA**  
Fresno—Bruckner's  
Long Beach—Gibson Style Shop  
San Francisco—City of Paris

**DISTRICT OF COLUMBIA**  
Washington—Julius Garfinckel & Co.

**FLORIDA**  
Jacksonville—Cohen Brothers

**GEORGIA**  
Atlanta—Davison-Paxon Co.

**HAWAII**  
Honolulu—The Liberty House

**ILLINOIS**  
Chicago—Carson Pirie Scott & Co.  
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**INDIANA**  
Marion—Nina Ray Swift

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Mason City—Damon's, Inc.

**KENTUCKY**  
Louisville—Stewart Dry Goods Co.

**LOUISIANA**  
New Orleans—Gus Mayer Co., Ltd.

**MARYLAND**  
Baltimore—Hochschild, Kohn & Co.

**MASSACHUSETTS**  
Boston—Jays, Inc.

**MICHIGAN**  
Flint—Ruth Davy  
Grand Rapids—Nathan Strauss Co., Inc.

**MISSOURI**  
St. Louis—Madeleine et Cie.

**NEW YORK**  
Buffalo—The Wm. Hengerer Co.  
Rochester—McCurdy & Co.

**NORTH CAROLINA**  
Asheville—Jean West

**OHIO**  
Toledo—The Gillespie Shop  
Youngstown—Chas. Livingston & Sons, Inc.

**OKLAHOMA**  
Oklahoma City—John A. Brown D. G. Co.  
Tulsa—Brown-Dunkin Co.
- OREGON**  
Portland—Meier & Frank Co.

**PENNSYLVANIA**  
Harrisburg—Worth's  
Hazleton—Wears, Inc.  
Philadelphia—The Blum Store  
Pottsville—Caster's  
Scranton—The Heinz Store  
Wilkes-Barre—The Isaac Long Store

**TENNESSEE**  
Chattanooga—Miller Bros. Co.

**TEXAS**  
Abilene—Ernest Grissom, Inc.  
Dallas—Neiman-Marcus Co.

**UTAH**  
Salt Lake City—Herbert I. Michael

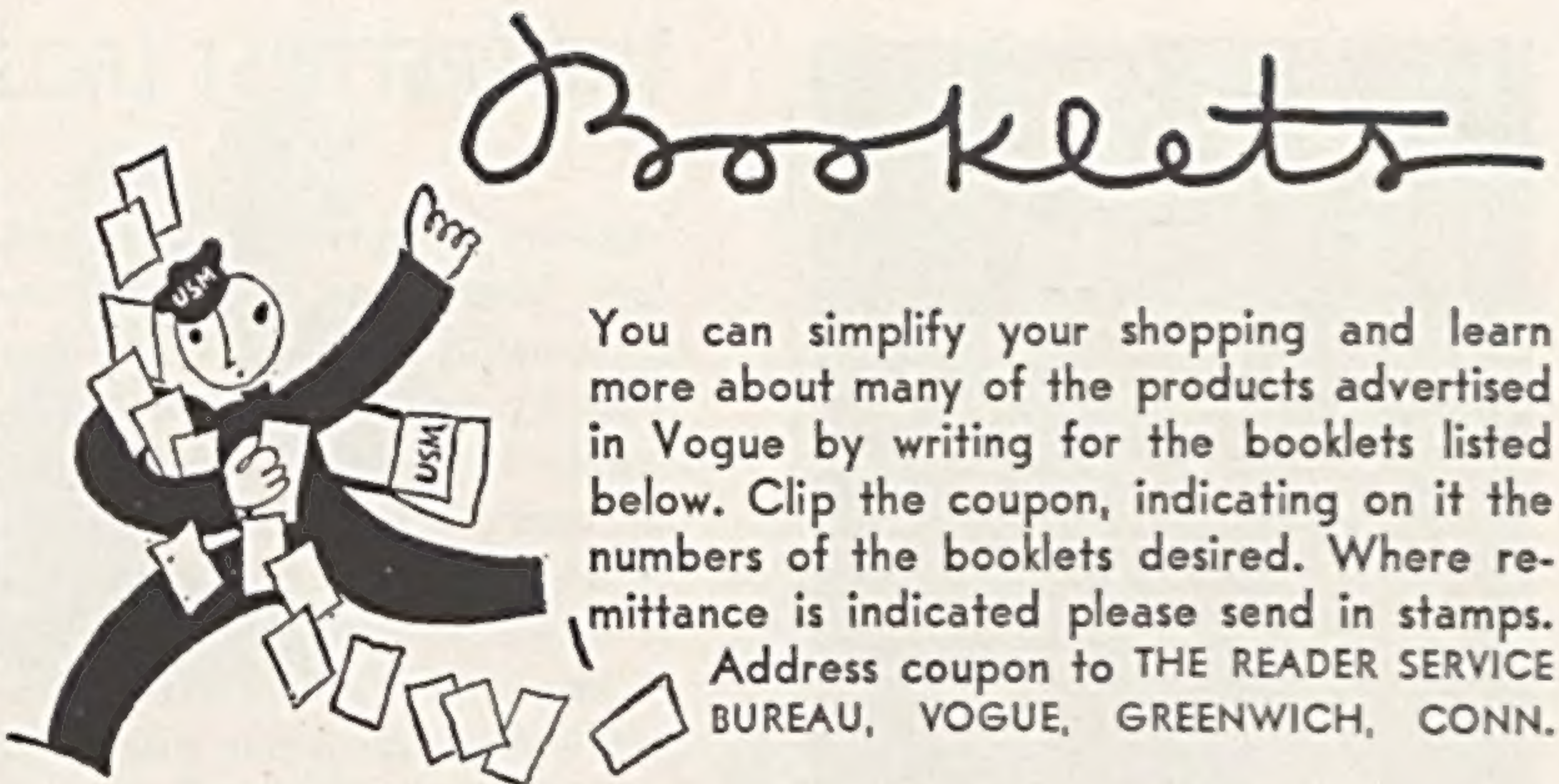
**VIRGINIA**  
Lynchburg—J. R. Millner Company  
Richmond—Miller & Rhoads, Inc.

**WEST VIRGINIA**  
Charleston—Betty's, Inc.  
Huntington—The Style Shop

**WISCONSIN**  
Madison—Woldenberg's, Inc.  
Milwaukee—T. A. Chapman Co.

**CANADA**  
Belleville—Nellie Smith  
Brandon—Doig's Store, Ltd.  
Brantford—Nyman's, Ltd.  
Brockville—Miladi Store  
Cornwall—Segals Ladies' Wear  
Fort William—Chapples, Ltd.  
Galt—A. H. Appleton & Co.  
Kingston—John Laidlaw & Son, Ltd.  
Lethbridge—L. Cameron & Co.  
London—Wolf Bros., Ltd.  
Montreal—Henry Morgan & Co., Ltd.  
Niagara Falls—Louise Smart Shop  
Ottawa—A. J. Freiman, Ltd.  
Owen Sound—Royal Ladies' Wear  
Peterboro—Barries, Ltd.  
Quebec—Holt, Renfrew & Co., Ltd.  
Sarnia—Wolf Bros., Ltd.  
Sherbrooke—Gabrita, Ltd.  
St. Catharines—Peggy's, Ltd.  
St. John—F. W. Daniel & Co., Ltd.  
St. Thomas—Anderson's, Ltd.  
Toronto—Robert Simpson Co., Ltd.  
Vancouver—David Spencer, Ltd.  
Woodstock—John White Co., Ltd.

IF NO SHOP in your shopping radius is listed here, tell Vogue what model you want and we will give you the nearest address where Vogue's "Finds of the Fortnight" can be found. Enclose a stamped, self-addressed envelope. Vogue, 420 Lexington Avenue, New York City.



For your Vanity For your Wardrobe

52. THREE WAYS TO CHOOSE MAKE-UP—Helena Rubinstein's new booklet gives you three ways to choose your make-up. Choose your powder according to your complexion, eye make-up according to the colour of your eyes, and rouge and lipstick in accordance with the colour of the costume to be worn. This excellent little booklet will be sent to you free. HELENA RUBINSTEIN.
53. BAD SCALP? DULL HAIR? Ogilvie Sisters have a booklet that suggests helpful treatments for your hair. Remedies for various scalp conditions are given in this guide-book that will be sent to you free. OGILVIE SISTERS.
54. LADY ESTHER FOUR-PURPOSE CREAM. A seven-days' supply of Lady Esther's four-purpose cream and samples of all five shades of Lady Esther face powder will be sent to you free, on request. LADY ESTHER.
55. "WINNING WAYS WITH PERFUME" is an interesting booklet describing Coty perfumes, with notes on how to choose your perfume wisely, and how to use it wisely! Coty's list of "Do's and Don'ts" in using perfume will be particularly interesting. COTY.
56. KEEP YOUR HANDS LOVELY! Prevention of chapping and keeping the skin on your hands soft and young are two of the important uses of Jergens' Lotion described in their booklet that will be sent to you free. Many other uses are also given—to keep the feet callous-free, or as a rub-down for invalids. ANDREW JERGENS COMPANY.
61. BE POISED ON YOUR FEET. A new style booklet shows the latest Natural Poise shoes for spring. A copy of this style booklet will be mailed to you free. WOHL SHOE COMPANY.
62. "UNDERNEATH IT ALL" A new Vassar-ette booklet shows the latest styles in Vassar-ette foundations that give control and comfort! A copy will be sent to you free on request. VASSAR COMPANY.
63. A SPRING PREVIEW of new Naturalizer shoes is contained in an attractive new booklet, showing the latest styles, colours and fabrics. BLUE RIBBON SHOEMAKERS.
64. WHAT IS "LASTEX"? An informative booklet, "The Miracle Yarn that Makes Things Fit," tells you all about Lastex and its many uses. Free on request. LASTEX COMPANY.
65. TWILL SHOES FOR SOFTER SUITS are shown in Stetson's new style sheet. These twill shoes have soft calf or patent leather overlays. You may receive a copy free. STETSON SHOE COMPANY, INC.
66. FOR "HARD-TO-FIT" FEET. Shoecraft's new spring booklet shows many designs made specially for narrow feet. This booklet will be sent free on request. SHOECRAFT.

For your Travels

For your Household

57. INDOOR SNAPSHOTS AT NIGHT. Eastman has an informative little booklet on taking snapshots indoors at night by artificial light. Full directions are included to enable you to take good pictures. A copy of this booklet will be sent to you free, on request. EASTMAN KODAK COMPANY.
58. WEDDING BELLS. Towle Silversmiths have a booklet that will simplify your wedding preparations. Reminders for the bride and groom will help avoid last-minute confusion, and Towle has space in this little book to list wedding gifts, with stickers to mark each gift. Illustrations of fine Towle patterns will help you choose your silverware. Please send ten cents with your request. TOWLE SILVERSMITHS.
59. "MINE HOST'S HANDBOOK" tells you how to buy liquors and wines, giving basic facts to help you judge their quality. Favorite recipes are included with notes on how and what to serve. A copy will be sent free, on request. NATIONAL DISTILLERS PRODUCTS CORPORATION.
60. CLOCKS FOR YOUR HOME are illustrated in Seth Thomas' booklet that will be sent to you free. Many excellent designs in the finest woods and metals have been executed to harmonize with various styles in decoration. SETH THOMAS.
67. "FINLAND FOR HOLIDAYS." A fascinating illustrated booklet describes medieval and modern Finland. It tells of the warmth and beauty of summer in this country, of the many pastimes enjoyed there, of the lakes, islands and forests. Six tours are suggested to help you plan your summer holiday. FINNISH TRAVEL INFORMATION BUREAU.
68. THE GREENBRIAR ESTATE. An interesting booklet describes White Sulphur Springs, that year-round sports resort in West Virginia. Rest and recreation are combined here—you can enjoy the sports available on the Greenbriar Estate and receive the benefits from the healing baths. A copy will be sent free, on request. WHITE SULPHUR SPRINGS.
69. ENGLAND IN CORONATION YEAR. The quiet beauty of the English countryside, the rugged beauty of the English coast, the majestic beauty of her buildings are all conveyed in a special booklet, "England in Coronation Year." Everywhere you may travel in England you will be reminded of the Royal Family, by signs over the doors of shops, even in out-of-the-way sections, by seeing Royal residences in Dartmoor, in Leicestershire, in Scotland. This interesting booklet will be sent to you free, on request. ASSOCIATED BRITISH RAILWAYS.
70. "LANDS OF SUNLIT NIGHTS"—Sweden, Norway, Denmark, Finland—This illustrated booklet presents the scenic beauty of the delightful Scandinavian countries, and suggests a number of comprehensive tours. Many maps will help you plan your trip. A copy will be sent free on request. SWEDISH TRAVEL INFORMATION BUREAU.

(As the supply of many of these booklets is limited, we can not guarantee to fill inquiries received later than two months after appearance of the announcement.)

VOGUE READER SERVICE BUREAU • GREENWICH, CONNECTICUT

Please have sent to me the booklets numbered \_\_\_\_\_

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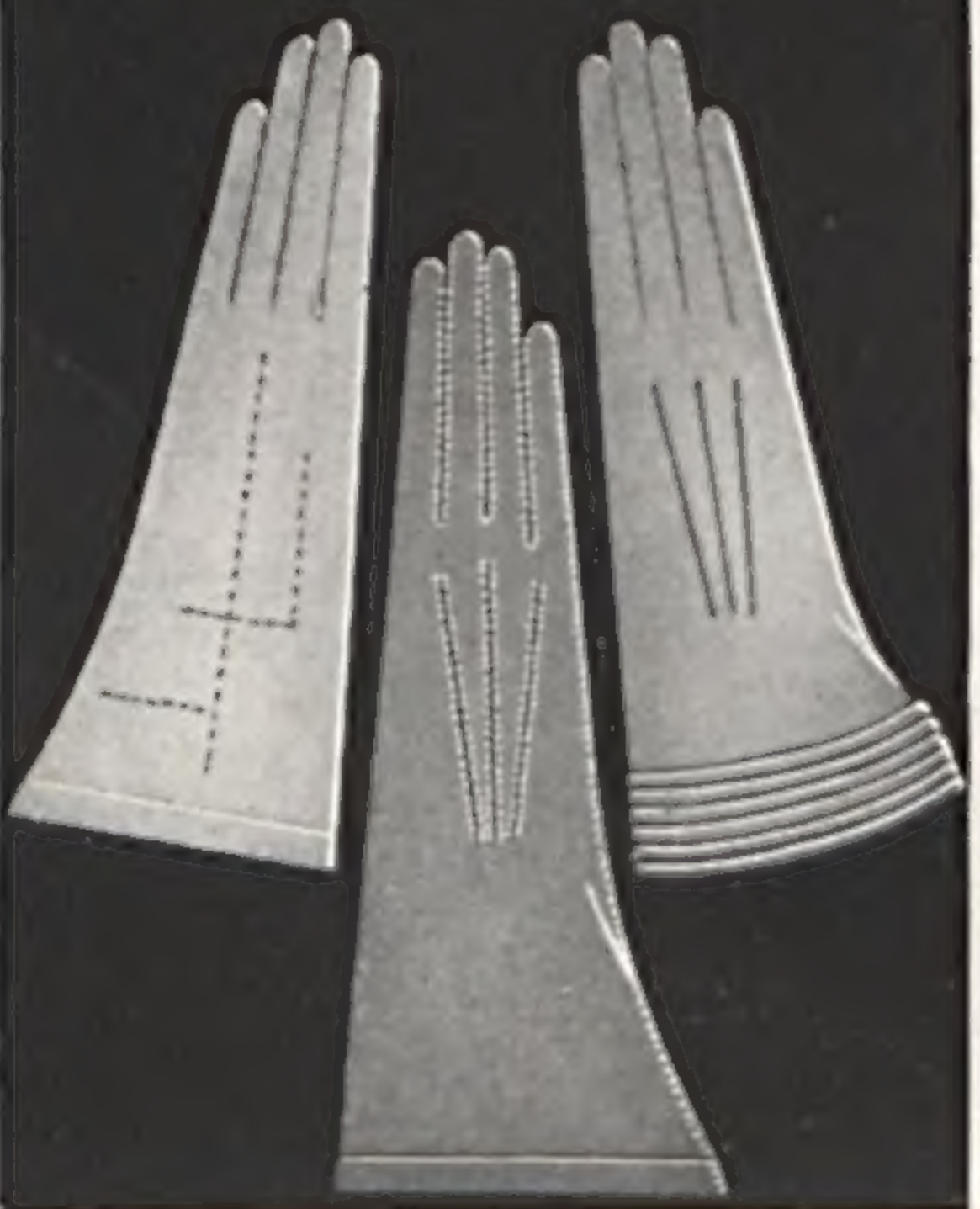
## Finger Fashions

in *KinKid*

Her *tailleur*, in the London manner. Atop her curls, Paris' latest whim. And her gloves, naturally—made of beautiful *KinKid* Leather. Soft and caressing as the first spring-scented breeze from the south, sleek and supple with no hint of bulk, *KinKid* is the creation of leather-dom's top craftsmen—a happy combination of beauty and service ability. Watch for the familiar *KinKid* Leather trademark in the season's loveliest finger fashions. Styles in spring's newest colors—for all occasions—representing many famous glove makes.

SUEDURA, new suede sensation, makes its debut in fine shops. Ask to see gloves of Suedura Leather.

WOOD & HYDE CO.  
Gloversville, N. Y.



## THE PRETTIEST LEGS IN THE WORLD

(Continued from page 149) and many of the new short hose have Lastex tops, too, so that they seem to grow on your legs, so smoothly do they cling. There is, for the first time, a mesh stocking made in the crêpe-twist manner; a very fine mesh, rather special for evening wear. There is also—for your open-toed cocktail and evening sandals—a brand-new stocking with a toe that looks as though it had no reinforcements at all, but it has. This is a trick not done with mirrors, but by the patient development of new mechanical processes. And there are clocked stockings, new to American looms, with delicate clocks made in the jacquard manner or “embroidered” by the machines. They are priced below the French stockings, which have been almost the only clocked hose available up to now.

The new colours will please you by their subtlety, their pale elegance. The burning brick-dust shades are definitely on the wane, and in their stead are true beiges, golden “normal” sunburn shades, greyed-over beiges, and beige-greys. There are pale taupe-greys, very *grande dame* with black. The colours that look smartest seem to have left any hint of a pinkish cast to be supplied by your own epidermis.

With these facts and with your own manner of life in your mind, buy your stocking wardrobe. But don't try to buy a year's supply at a time. New colours may arrive; you may change your own colour scheme; and anyway, what's the use? Half-a-dozen pairs at a time of each of the weights you decide on will keep you amply supplied and allow for rotating of wear on each pair. Furthermore, what with all the brain-waves of all the stocking-making geniuses, there may soon be a super-super-super stocking ready for you before you have had time to wear out even your half-dozen pair!

You've seen, in this issue, only the First Act of that great show—the Paris Openings. The Second Act is coming—in the March 15 issue of *Vogue*. You've heard the opening guns—the first salvos of applause, and what inspired them. Now read on, in the March 15 issue, for a second analysis of the Collections; for a vivid, comprehensive review of the excitement on two fronts—New York as well as Paris; for a brilliant portfolio of colour pages, with a group of evening dresses incorporated in paintings done especially for *Vogue* by three famous Surrealist artists—Dali, Tchelitchew, Chirico; for a wealth of features on art, beauty, theatre, cinema, society—and spring.



Don't be a fade-out!

SAYS



Jane Heath

• Do YOU always seem to fade into the background when some more glamorous girl arrives? Don't let her get away with it! A woman's most expressive feature is always her eyes . . . so play yours up! A careful touch of SHALETTE on the outside corners of your eyelids is absolutely imperceptible in daylight, but how it does bring out the natural color of your eyes! SHALETTE offers 12 subtle tints, with gold and silver for evening. 75c.



then use this

• BUT be sure you let your lashes do their part to put you in the foreground. Darken them mysteriously with LASH-TINT compact mascara. It comes in a purse-size little case with a sponge compartment so you can whisk it out ready to use at any moment. And it insures even, natural applications. Black, brown, blue or green to choose from. \$1.



and always this

• MOST important of all! KURLASH, to curl eyelashes so that eyes look bigger, brighter, more glamorous! Just slip your lashes into KURLASH, a neat little gadget that, in 30 seconds, has your lashes curled for all day—without heat, cosmetics or practice. \$1.

Kurlash

MAIL THIS TODAY

To JANE HEATH, Dept. J-3-1  
The Kurlash Company, Rochester, N. Y.  
The Kurlash Company of Canada, at  
Toronto, 3

Please send me, free, your booklet on eye beauty, and a personal coloring plan for my complexion.

Eyes \_\_\_\_\_ Hair \_\_\_\_\_ Complexion \_\_\_\_\_

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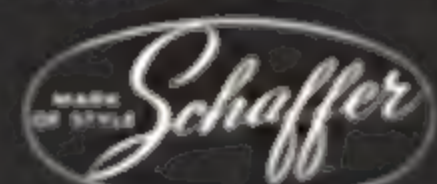
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BELT OF THE MONTH

REG. U. S. PATENT OFFICE

by Schaffer

Monte Carlo  
In Newest  
Spring Shades \$1.50



AT YOUR FAVORITE STORE  
ASK FOR A BELT BY SCHAFFER

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# ARNOLDAIRE



## THE ALL-TIME STAR OF THE ARNOLD SHOW

In any group of Arnold Authentics it is always Arnoldaire that wins the highest rating as the "Most Popular Shoe in the Show."

A few of the almost infinite uses of this classic English walking shoe are illustrated here, with eight of its many colors of genuine buck, Norwegian calf, Bucko calf and natural linen . . . for town and country, business and pleasure, sporting and spectating.

All Arnoldaires have a kiltie tongue which is detachable. Some have Darex soles and some a special flexible leather sole. And all of them also have the famous Arnold Glove Grip construction, so that they fit, and wear as only Arnold Authentics can.

See them, with the newest Arnold Authentics, at any of these dealers.

M. N. ARNOLD SHOE COMPANY, SO. WEYMOUTH, MASS.

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*You* need this throat protection too!

**...That only a light smoke offers**



The stars of radio have to protect their throats—naturally. But keep in mind that your throat is just as important to you . . . be sure you have a light smoke. You can be sure Luckies are a

light smoke because the exclusive process, "It's Toasted", expels certain natural impurities harsh to the delicate tissues of your throat. So follow the stars to a clear throat! Choose Luckies.

*a light smoke*

**OF RICH, RIPE-BODIED  
TOBACCO—"IT'S TOASTED"**